

MUSICAL AMERICA

Vol. XXIX. No. 11 NEW YORK

EDITED BY

John C. Freund

JANUARY 11, 1919

\$3.00 per Year
15 Cents per Copy

AMERICANISM THE KEYNOTE OF MUSIC TEACHERS' SESSIONS

Fortieth Annual Convention of National Association Held in St. Louis December 30, 31 and January 1 — Speakers Discuss and Champion the American Composer and Interpretative Artist — Papers by Authorities Deal with Timely and Important Topics—Several Interesting Conferences Held — Hope to Broaden Work of Organization

ST. LOUIS, MO., Jan. 4.—In keeping with the spirit of the times, Americanism was the keynote of the Music Teachers' National Association meetings, held here on Monday, Dec. 30; Tuesday, Dec. 31, and Wednesday, Jan. 1, at the Hotel Statler. This was the fortieth annual convention of the organization, whose chief officers are Charles N. Boyd of Pittsburgh, president; Leon R. Maxwell, at present in service, vice-president; Ernest R. Kroeger of St. Louis, acting vice-president; William Benbow of Buffalo, secretary; Waldo S. Pratt of Hartford, Conn., treasurer, and Karl W. Gehrken of the Oberlin Conservatory, editor.

The keynote of the convention was sounded by President Boyd in his address at the first meeting, held on the morning of Dec. 30. Mr. Boyd's subject was "The Musician and the Community," and he dwelt at length on the question of the Americanization of our music. His conclusion was that the most acceptable sort of music to the American public is music composed and played by Americans. The audience, which included fifty members of the organization from other cities and nearly 200 local members, was heartily in agreement with Mr. Boyd.

In pursuance of the plan to dispense with reports in order that the largest possible numbers of papers might be presented and the necessary technical discussions got out of the way, so that the members should have as much opportunity as possible to become better acquainted, several papers were programed for reading at this meeting. Glenn Dillard Gunn, conductor of the American Symphony Orchestra of Chicago, was to have addressed this meeting, but it was announced that because of his absence his paper would be read by Ernest R. Kroeger at the afternoon session. The music editor of the St. Louis *Globe-Democrat*, Richard Spamer, outlined the musical history of the city, and particularly stressed every movement tending toward the institution of an opera house. Mr. Gunn's paper, read at the afternoon session, argued that the American musician, timid though he is, should serve himself to throw off the shackles of European domination, particularly that of the Germans. The concert which had been planned for the evening was replaced by a piano recital, made up chiefly of American compositions, by Harold Henry.

The Second Day

On Tuesday, Dec. 31, conferences were held at nine o'clock on various methods and problems of vocal and piano ped-



Photo by Mishkin

THE ELSHUCO TRIO

Three Eminent Musicians, Samuel Gardner, Richard Epstein and Willem Willeke, Whose Combined Art Gives Their Ensemble, Founded by Mrs. F. S. Coolidge, a Supreme Place Among the Great Chamber Music Organizations. (See Page 6)

agogy. Eleven o'clock brought an address by T. Carl Whitmer of Pittsburgh on "Aesthetics and Anaesthetics in Municipal Music." Mr. Whitmer's conclusion was that municipal music, like the human body, is fearfully and wonderfully made. The afternoon brought two conferences. The first, on community music, brought a paper on "Community Music in the Rural Communities," written by H. D. Tovey of the University of Arkansas, Fayetteville, Ark., but read, in the absence of the author, by Dr. J. Lawrence Erb. Mr. Tovey held that the outlook for community singing was rosy, for the idea has taken root even in small towns and is flourishing.

When it became evident that many good papers would have to be omitted on account of the absence of the authors, E. L. Coburn, supervisor of public school music in St. Louis, was induced to speak at the later conference of Tuesday afternoon. Mr. Coburn's talk was centered about his observation of the teaching of massed singing in American training camps.

Professor Dykema of the War Camp Community Service also spoke, on "The Government's Plans for Music in Schools and Colleges." These plans Professor

Dykema characterized as being the proper corollary of the massed song work in the camps and cantonments. The people of this country, Professor Dykema said, have made an enormous psychologic gain from the war; the Commissioner of Education should take official cognizance of this change, brought about in large measure by the widespread massed singing. Mr. Cooper, associated with War Camp Community Service activities, spoke on the need of maintaining and furthering the community spirit, not only through municipal music, but also through all cognate enterprises.

Professor Gehrken then read "A Review of Materials and Methods in Teaching Music Appreciation" in the absence of the author, George Dickinson of Vassar College, and H. D. Le Baron performed a similar service for "Spanish Mission Music," a paper by Mrs. Lillie Terrell Shaver of the State Normal School of San Marcos, Tex. The final event of the afternoon was an address on "Popularizing Music Through the Library," by Arthur E. Bostwick of the St. Louis Public Library. Mr. Bostwick said that besides scores the library circulates many phonograph and piano-player records. The evening brought a

concert and New Year's Eve supper. The Associated Musicians, George Einziger, president, acted as hosts. Every musical number presented was written by a native of St. Louis.

Conference on Standardization

New Year's Day brought the final sessions. Early in the morning a conference was held on standardization. For the main addresses of the morning an audience of 300 was on hand. Mrs. David Allen Campbell, editor of the *Musical Monitor* and chairman of the committee on community music of the National Council of Women, gave an outline of what that organization has accomplished. Her subject was "New Citizens' Work in Music," and she particularly emphasized the importance of having in every community a community center where our foreign population can hear good music, songs and operatic excerpts sung in English.

In the afternoon conferences were held on "Public School Music" and "Organ and Choral Music." At the former M. Teresa Finn of St. Louis spoke on "Theory Teaching in the Grades," and at the latter Felix Borowski spoke on

[Continued on page 2]

SAN FRANCISCO HAS CIVIC PEACE PAGEANT

Choristers and Audience Join in
Gorgeous Musical Fête —
Godowsky in Recital

SAN FRANCISCO, CAL., Dec. 30.—On Christmas eve the Civic Auditorium was the scene of an elaborate Peace Pageant, at which a great crowd gathered even long before the doors were opened. The affair was under the auspices of the War Camp Community Service and an additional attraction was a wonderful Christmas tree which had been provided by the San Francisco Examiner. Standing 150 feet high, this mighty redwood is said to be the largest Christmas tree in the world. Over it hung the "Star of Bethlehem," made of the jewels from the "Tower of Jewels," which attracted so much attention during the Panama-Pacific Exposition, and the tree was also festooned with some 10,000 of these jewels. Over 800 persons participated in the pageant, among them being the Columbia Park Boys' Club; the Exposition Chorus and drilled singers from Parochial and other schools led by Homer Henley and Carl Anderson; ballet dancers from Wyatt Sisters' school; fifty tiny tots from Mrs. Richards' school at the St. Francis, together with representations from the Girls' Clubs of the city.

The chorus sang traditional carols and led in the community singing in which the large audience joined lustily. Philip Sapiro with his band provided the instrumental music, while Jerome Uhl, baritone, sang the "Marseillaise" and other numbers. The lighting, which required 300,000 candle power, was in charge of Edward J. Duffey, who has become famous for his illumination of the Bohemian Grove Plays. Soldiers and sailors from all the neighboring camps were welcomed and various clubs provided food and entertainment for about 5000 who spent their leave in San Francisco.

Thirty-five members of the vested choir of the Cathedral of the Good Samaritan, led by Choirmaster Alfred Chaplin-Bayley, visited the lobbies of all the leading San Francisco hotels on Christmas Eve and charmed the guests with their singing of Christmas carols. The final visit was made to the Palace Hotel, where the management entertained the choristers with a dinner. At five o'clock on Christmas morning the guests of the St. Francis were greeted with a pleasant innovation when a selected choir passed through the corridors singing carols. The tour through the big hotel lasted three hours and the management announce that as the singing was so enthusiastically received it will hereafter be a regular Christmas feature of the hotel.

Leopold Godowsky played to a large audience at the Savoy Theater on Dec. 29. The concert was under the management of Selby C. Oppenheimer and will be Mr. Godowsky's only appearance in San Francisco this season. The program was a notable one and its interpretation was an inspiration, not only to pianists, but to all music-lovers.

French officers and soldiers now here, on their way to Siberia, were the honor guests at the municipal organ concert on Sunday evening, when Mr. Lemare played an especially arranged program of French music. He was assisted by Mrs. Richard Rees, soprano; Mrs. William Poyner, violinist, and Beatrice Becker, accompanist. Mr. and Mrs. Selby C. Oppenheimer entertained a number of prominent musicians at dinner on Christmas day. Among them were Mr. and Mrs. Alfred Hertz. Mr. and Mrs. Vladimir Shavitch (Tina Lerner) and Elias M. Hecht.

At a musical tea given by the Association of Collegiate Alumnae at the St. Francis Hotel on Saturday, an excellent program was presented by Mrs. F. H. Dunne, pianist, Mrs. Reginald Mackay, vocalist, Rebecca Haight, cellist, Ethel Austen, violinist, and Adora Netteville, vocalist.

André Ferrier, one of San Francisco's best-known singers, has returned to his home here after an absence of four years in France. Wearing the uniform of a "Blue Devil" he is receiving a warm welcome from his adopted country. On Monday he filled a concert engagement at San Jose for his wife, Jeanne Gustin

Ferrier, who is ill with influenza. Mr. Ferrier was given an important mission by the French Minister of Beau Arts, and brings with him a large collection of French chamber music scores which he will introduce to American societies and music-lovers in this country.

E. M. B.

MURATORE GOES ABROAD; NOT ENGAGED BY GATTI

Famous French Tenor Makes Statement
on Eve of Sailing—Illness
Caused Departure

Before Lucien Muratore, the famous French tenor, sailed on Jan. 4 on the steamship La France, accompanied by his wife, Lina Cavalieri, he gave an interview to a representative of MUSICAL AMERICA.

Mr. Muratore's sudden cessation of all professional activities, forced on him by his physicians' orders, had given rise to much speculation and many unfounded rumors, so that he felt the necessity for a clear statement as to the cause of his unexpected action.

"As I think most people know," Mr. Muratore said, "I had been ill in France of pneumonia, complicated with heart trouble, both the direct result of my active service at the beginning of the war. This trouble broke out again, so that the use of x-rays became necessary for diagnosis, and the doctors agreed that the nerve-strain of my trench campaign, my too arduous work in the Liberty Loan campaigns and the intense anxiety over my wife's serious illness were the causes of my suffering a complete nervous breakdown.

"I refused to give in, however, as I was singing in the Chicago opera season, until I fainted just before dressing for an appearance and it seemed impossible for me to regain any strength at all.

"Then they ordered absolute rest for at least two months and I had to yield. My wife and I are going direct to my villa at Eze in the Maritime Alps and there we both plan a complete rest."

The tenor wished also, he said, to deny emphatically either that he had had any difference with the Chicago Opera Association's direction or that he had been engaged by the Metropolitan Opera Company.

As regards the first rumor, he showed a telegram from Cleofonte Campanini couched in most cordial tones and expressing hope for his speedy recovery, and also a letter from Max Pam, the chairman of the Board of Directors, acknowledging the receipt of the two doctors' report on Mr. Muratore's condition. In Mr. Pam's letter the utmost appreciation was expressed of the singer's valuable services; also the hope that he might very soon return, since his absence would be "a distinct loss to the company, both financially and artistically."

As to the rumor of his engagement by the Metropolitan, Mr. Muratore said: "I am not so foolish as to stop suddenly after I have sung only six times, when I was engaged for twenty-six appearances in Chicago alone, not to mention ten in New York, eight in Boston and twenty concerts under Mr. Judson's management. If I were engaged by the Metropolitan I should be proud to say so, for I have no contract with the Chicago company that would prevent me from signing with another organization after I had finished my contract with them. When my health allows, or as soon as it does, I am booked for Buenos Aires, the Covent Garden and Monte Carlo seasons. Raoul Ginsbourg, the director of the Monte Carlo Opera, wishes me to create the tenor rôle in his new opera, 'Satan.'"

Mme. Cavalieri was denied to visitors. She has suffered greatly in her illness and the intense sympathy existing between her and her tenor-husband doubtless contributed greatly to his own nervous débâcle.

Columbus Pianist Sails to Join "Over There" Theater League

COLUMBUS, OHIO, Dec. 30.—Emily Benham left Friday night for New York, from whence she sails Jan. 4 for France to take up entertainment work for the soldiers and assist in reconstruction activities of the "Over There" Theater League. Miss Benham will join a unit of four or more and act as pianist for the company.

Minnie Tracey, teacher of singing, repertoire and opera, begins her after-Christmas class in Columbus to-day. A number of excellent singers are being developed in Miss Tracey's class.

E. M. S.

WEEK OF REPETITIONS AT THE METROPOLITAN

"Marta," "Aida," "Tosca," "Cavalleria," "Pagliacci," and
"Manon Lescaut" the Offerings—"Coq d'Or" Postponed
on Account of Rosina Galli's Indisposition

FLOTOW'S "Marta" has been called old-fashioned music and the opera-goer who revels in the modern music of Debussy's "Pelléas and Mélisande" and "L'Amore di Tre Re" considers it almost a wasted evening to sit through such an ancient offering; but the wonderful melodies of this opera and the fine production of it at the Metropolitan give an evening of extraordinary pleasure and entertainment. Its second performance this season last Monday evening attracted an overflowing house, with every inch of standing room occupied.

Once again the marked personal popularity with Metropolitan audiences of Frieda Hempel and the golden-voiced Caruso was attested to, and the noticeable apathy on the part of the audience during the opening scenes was broken when the prima donna sang the "Last Rose of Summer" in Italian and, after insistent applause, repeated it in English. Caruso's great solo resulted in his being recalled again and again, but he did not repeat the aria.

This performance of "Marta" was given by what in theatrical circles would be called an "all-star cast," for in addition to Hempel and Caruso, the rôle of Nancy was sung by Mme. Homer, Didur was Plunkett, and the balance included Malatesta, Laurenti and Reschiglian. These artists were in exceptionally good voice, and it is safe to assert that a finer, more evenly balanced and altogether satisfying performance of "Marta" has rarely, if ever, been given in New York. Bodanzki's reading of the score was a joy. He brought to the orchestral effects lightness and vivacity which lifted this portion of the performance far above the commonplace.

D. L. L.

The New Year's Matinée

If the old saying, "As goes New Year's Day, so goes the year," holds good there will be some record audiences at the Metropolitan Opera House for the rest of the season, as the crowd that filled it for the New Year's matinée gave evidence. "Aida" was the offering, with Claudia Muzio in the title rôle, Mme. Louise Homer as Amneris, Crimi as Rhadames, Mardones in the rôle of Ramfis, and Montesanto as Amonasro. Mme. Homer was in fine voice and proved again her place as one of the most gifted singers who have been heard in the Amneris rôle. Miss Muzio seemed to be suffering slightly from a cold, but her voice improved perceptibly during the afternoon, and her acting was a study in grace and charm. It was a most appreciative audience that called Mme. Homer and Miss Muzio again and again before the curtain. Mr. Crimi did some brilliant singing, his performance throughout being convincing and persuasive; and Mr. Mardones added another well nigh perfect performance to his many appearances as Ramfis. Mr. Montesanto has a voice of really fine quality, but the vibrato at times marred what would otherwise have been a performance of signal merit. The opera was given under Mr. Papi's spirited leadership.

M. S.

"Tosca" on New Year's Night

Once there was a man sentenced to be hanged on Monday morning. Asked if he wished to make any statement in his own behalf, he replied: "All I have to say is, it's a blamed poor way to begin the week." A performance of "Tosca" on New Year's night gives one much the same impression. Something too much of gloom hangs around that *melange* of blood, brasses and bestiality to fit with the holiday season. The Scotti Scarpia—in its finish as perfect as a Gustavus Dore engraving of the Inferno—was, it was true, lightened to the ear, at any rate, by the baritone's artistic handling of his sonorous tones. Miss Farrar did her best to help matters along in the way of costume, even though a very modern evening cloak of scarlet had to be introduced to help matters, apparently. Her singing of the "Vissi d'Arte" was the best thing she did vocally; in it she achieved some of the color effects she has always been able to paint for us. Mr. Martinelli seemed to delight in sundry explosivenesses, which, no doubt conceived as in keeping with the impetuous Cavaradossi, were more of a joy to the

groundlings than his really beautiful and restrained voicing, for example, of the "E lucevan le stelle." Mr. Malatesta's *Sacristan* gave its usual relief to the general gloom, but Mr. Bada's *Spalletta* struck unnecessarily the comic note. Giulio Rossi, as Angelotti, and Cecil Arden, as the Shepherd, acquitted themselves well. Mr. Moranzoni's conducting was also highly to his credit.

C. P.

A Double Bill

The eagerly awaited return of Rimsky-Korsakoff's "Coq d'Or" was postponed at the last minute on Thursday evening because of the sudden indisposition of Rosina Galli, the leading dancer in this opera-pantomime. As a substitute "Pagliacci" was given with "Cavalleria," with the familiar cast. Florence Easton, Perini and Paul Althouse were in their accustomed places as Santuzza and Turridu in the Mascagni opera, while Chalmers was Alfio. Moranzoni conducted the spirited performance.

Morgan Kingston, as Canio, headed the splendid "Pagliacci" cast, which included Claudia Muzio as Nedda and Luca as Tonio.

The Saturday Matinée

Puccini's "Manon Lescaut" was the attraction of the Metropolitan's Saturday matinée performance. The cast was the usual one, comprising Frances Alda as Manon, which she sang with much charm; Martinelli as a *Des Grieux* of decided distinction, and the ever interesting Scotti in the rôle of the rakish *Le caut*. Andres de Seguro's *Geronte* was the familiar attractive buffo figure that has become identified with a performance of this opera, and the ballet master of Albert Reiss represented quite an improvement over the same character of last season's performances—by virtue of being toned down to the state of naturalness. Papi conducted with circumspection and adroitness. It were time, however, that some of the stage setting—especially that of the third act—were adapted to more logical ideas of perspective drawing.

O. P. J.

AMERICANISM THE KEYNOTE OF MUSIC TEACHERS' SESSION

[Continued from page 1]

"Organ Composition and Organ Playing," and Daniel Protheroe and Herbert Hyde, both of Chicago, spoke on aspects of choral singing. Mr. Hyde made some interesting remarks on the difficulty of instantly getting the right pitch in community singing.

The final meeting took place at four o'clock and was a conference of the Affiliation Committee of the Association. J. Lawrence Erb, the chairman, said that the conditions brought about by the war will make it possible to enlarge the work of the organization.

In the evening the convention was brought to an end with an informal dinner and social session. Everyone appeared to feel that the convention had been a great success. The arrangements of the programs so as to allow the greatest opportunity for free social intercourse among the members was especially appreciated.

Ornstein Plays Chopin "Funeral March" as Roosevelt Tribute

[By telegraph to MUSICAL AMERICA]

DETROIT, MICH., Jan. 6.—Leo Ornstein opened his program at the Arena last evening by playing Chopin's "Funeral March" and the national anthem as a tribute to the late Colonel Roosevelt.

Conservatoire Orchestra Departs

The Paris Conservatoire Orchestra, which André Messager is conducting, sailed from New York Tuesday aboard the España. M. Messager did not accompany the party. He will return to France later this month.

"No Longer Can We Ignore Songs in English," Say These Artists

Group of Eminent Figures in Concert World Express Their Conviction That Singing in English Should Be Made "Part of the Tradition" for Future Concert Singers—"Let the Hearers Understand the Meaning of the Song," Says Frieda Hempel

"It seems strange to be interviewed on the subject of singing in English after my recent introduction of 'Keep the Home Fires Burning' in 'The Daughter of the Regiment' at the Metropolitan Opera House," said Frieda Hempel. "One or two of the critics strongly disapproved of the interpolation of the popular song in English, but there seemed to be no question as to the feeling of the audience. The enthusiasm was so great I was compelled to repeat it."

"To be sure, I broke a time-honored precedent, but I think the time of rejoicing justified it. The interesting part of the discussion the song raised was not so much that it was popular as that I sang it in English. Some declared I should not have introduced an English song in an Italian opera! In this connection I might add that in 'Martha' I sang the second verse of 'The Last Rose of Summer' in English, and I always feel that it is the words the audience understand that make the greatest appeal."

"Many singers on beginning their concert career formerly omitted English songs from their program, fearing that the critics would not consider the program classic. Programs of the great singers seldom included them up to recent years, and beginners felt it safer to adhere to the time-worn, prescribed formula. Everything according to precedent! Imagine how amusing if we abided by precedent in everything, if every branch of science and art was to be dependent upon old theories and formulas, regardless of changing times."

"If there were no precedents established, there would be no progress. However justified singers may have been in



All in Favor of "Songs in English"—No. 1, Herbert Witherspoon; No. 2, Frieda Hempel (Photo © Ira L. Hill); No. 3, Reinald Werrenrath (Photo by Chesterman); No. 4, Amparito Farrar (Photo by Bain); No. 5, Florence Hinkle; No. 6, Henrietta Strauss

established enough times to make singing in English part of the tradition for coming concert singers, I feel sure there will be plenty of English and American songs on the programs. I believe this will assure better audiences and better attention at all concerts."

"Surely the lyric of a song is half the joy of it, and one must remember that the words were written before the

honestly feel that when artists get to the point where they can make English songs as interesting as many of our modern compositions deserve, we will find the American people demanding to hear their own language. I do not mean necessarily all-English programs, but programs all in English. If concert singers will present some of the classics with good translations, they will find their audiences interested. To hear and understand the text is bound to bring out beauties that heretofore have been unrevealed. Probably neither American singers nor American audiences have fully appreciated that they have a language of incomparable beauty, which has as much expression musically as any other language. This is due to neglect. Singing is one long physical and mental effort, and the person who neglects this fact is not serious in his work. In order to have our language appreciated musically, the singer must realize that the greater portion of responsibility rests with him, and he must rise to the level of his responsibilities."

Mr. Werrenrath can speak with authority on the subject of all-English programs, as he has experimented in this field for years, having been the foremost propagandist not only in urging their presentation but in endeavoring to make his recitals interesting by virtue of perfection in every detail, notably diction.

Lack of Good Translations

Florence Hinkle, whose name and voice have meant much to the concert and oratorio world for some years, is another American singer to realize the importance of singing English. "Not that everything should be sung in the same language all of the time. That would, indeed, be monotonous," she says, "but why sing an entire program in languages which only a few fortunate enough to know many tongues can appreciate, and the majority grasp but little? It does not seem fair. Everyone will concede the importance of the text of a song, and yet how many people do we find who understand Spanish, Russian, Norwegian, Danish, Scandinavian, Greek or Japanese? Even those who understand French or Italian are limited. And yet we find these languages on most recital programs, and what is more, they are the majority—the English in the minority."

"There are two reasons why we have had so little English song until recently,

"Not Everyone Can Pass the Test of Singing in English," Declares Reinald Werrenrath—Florence Hinkle Believes That Lack of Worthy Translations Has Been Greatest Difficulty—Herbert Witherspoon Suggests American Programs Similar to Chappell Ballad Concerts in London

and both can and should be corrected. The public has never demanded a high enough standard of diction, having apparently believed that certain bad habits are inevitably associated with the musical expression of words, and, therefore, has not cared what language was being sung. Then there is the great difficulty of singing our language well, as it contains almost every possible modification of almost every possible vowel, whereas the Italian, for instance, has but a limited number of vowel sounds. Our native singer must work and make people realize the great enjoyment that will be theirs when they can understand as well as hear. The foreign training is such that invariably the foreigner will come to this country and sing our language better than we do. This is because of his sense of refinement and discrimination as well as rigid training. Where we simply avoid difficulties they overcome them. We would do well to emulate our foreign brothers in their religious regard for detail."

"To my mind the greatest hindrance to singing in English is the lack of good translations. Our impresarios and producers have found it so in opera, and the concert singers find the same condition in the field of song. Many times I have wanted to sing certain songs in English, but the poor translations have made it impossible. The fault lies in the translator, many of our publishing companies employing foreigners instead of Americans to do this work. Consequently, the subtle meaning of the lyric is often lost, and the song will invariably be full of false accents. A good translator must have an extensive knowledge of three things: poetry, instrumental and vocal music. If the translator lacks any one of these he will leave something unfulfilled. It seems to me that in order to have the artist sing English, someone should get at the root of the trouble and attempt to get adequate poetic and singable translations. Both publishers and public seem to attach too little importance to the value of their refined significance. There is the fallacy that anyone can render an adequate English translation, providing he has a smattering of the language and a large dictionary at hand."

Witherspoon Suggests Ballad Concerts

"The English more than the American seems to appreciate the value of his own language in song, despite the fact that the American intonation is clearer and more singable," says Herbert Witherspoon, the well-known vocal teacher. "Both the history of the English ballad and the growth of grand opera in English is most interesting, and go to prove that song in our own language is not merely acceptable but highly desirable."

"Take for instance the famous Chappell Ballad Concerts at Queen's Hall in London, which have been in existence some twenty years or more, being an outgrowth of the old Monday afternoon 'pop' concerts, given for a number of years in St. James Hall. These concerts are an institution to every Londoner who knows or cares anything about music. What indeed would a Saturday afternoon be without them? At Queen's Hall one hears the very best representative artists of all nationalities, as well as English, and they sing English songs and songs in English without fear of condemnation by biased minds or young poseurs, who are all for foreign language in song. Here we certainly find a test of time, as the popularity of these concerts has ever been on the increase, despite the war and other activities that might tend to decimate the attendance. Here the people openly show their approval of the English text and their desire to know what a song is about."

"The programs of the past few years of these ballad concerts disclose the

RECENTLY a number of authorities in the concert field were asked by MUSICAL AMERICA to tell our readers their opinions on the advisability of presenting songs in English. The conclusions which they have reached will be found of great interest—not only to the young singer who is seeking to present attractive and worthy programs but also to concert-goers generally, and that should serve to lay at rest the contentions of those who have for so long a time persuaded us to turn deaf ears to the beauties of our mother language.—Editor, MUSICAL AMERICA.

ignoring English songs and songs sung in English in the past, that time has gone. The war is responsible for this to some extent, but the great reason for the change lies in the steadily increasing development of music in America. American composers are having their opportunity to be heard and appreciated, and they are rising to the occasion."

"That an audience has a more thorough enjoyment of a song when they understand the words goes without saying. People are beginning to realize that they want to hear the story of the song as well as the music and a beautiful voice. Now that they have all three sources of enjoyment in the English songs, there is a tendency to want the foreign songs translated."

"Somehow, I always felt that the audience wanted to understand the words, but hitherto it was not considered quite the correct thing to express a wish for it. Imported songs, like imported gowns, were supposed to be the last word in art. But the day of compulsory importation of gowns or songs is over."

"Last season I used several English songs, among them a charming little thing, 'Daddy's Sweetheart,' which always earned an encore, and the audience never was quite satisfied unless the encore was the same song again. Many people have come to me after the concert and told me they enjoyed it, particularly because they could understand the words."

"Now that the precedent has been

music and were the inspiration of it. Then why not tell the meaning of the song in a language the hearers can understand?"

"Bad English Only Fault," Says Werrenrath

"Yes, I certainly believe in English songs and entire English programs, and I agree with my friend David Bispham who said when referring to opera and songs in our native language, 'There is nothing bad about English except bad English,' says Reinald Werrenrath."

"Singing in English is a test which not everyone can pass, and I think that is one of the reasons why many of our concert singers give the major part of their programs in other languages. One's diction has to be particularly good, as the audience will soon detect the limitations of the singer. In other languages the singer can 'get away' with a beautiful voice and good phrasing, but I find that audiences are not interested in English songs unless they can hear the text. It is not that people do not want the songs in English. The trouble really lies in the fact that the singer does not present them properly. And even when the diction is as nearly perfect as we can make it, there is something else—enunciation and pronunciation. The singer must give the language distinction. That is where many are lacking. Somehow they spend all their energy perfecting French or Italian diction, and are careless about their own language. I

"No Longer Can We Ignore Songs in English," Say These Artists

[Continued from page 3]

names of the most famous musicians. We find among the singers Nellie Melba, Mary Garden, Clara Butt, Kirkby Lunn, Victor Maurel, Susan Adams, Marie Tempest, who is only known in America as an actress, and others of equal fame. At the same time I can remember instrumentalists who also appeared at these concerts, as Kreisler, Katharine Goodson, De Pachman and Sarasate. Could a standard be higher? Why not give concerts of this sort in America under similar conditions? The possibilities are really limitless.

"The recent venture of English opera at the Park Theater by the Society of American Singers has been a great success, as English opera will be, if presented as well and by such competent artists. England found operatic translations very useful after the war broke out, and I venture to say she will never go back to the German text. What we need are translators who are likewise poets, who will have imagination and musicianship, and therefore will have the thorough musical and poetical sensitiveness absolutely required in order to get the precise meaning of both words and music. It is absurd to say that English is unsingable, as it is certainly not

wanting in musical quality."

"The singing art of a country is largely influenced by the language and speech, at least it is so in Europe, and should be in America," claims Amparito Farrar, who has had experience on both continents. "Some day it will be, when we overcome the absurd idea that singing in English is not as acceptable as in other languages. That is a fallacy that ought to be exploded and will be if we get enough American and English artists to prove by a high artistic standard that our language is quite as beautiful as others."

"It may be true that the Italian has more purity, lightness and easy flow of vowels, but it is likewise simpler, having less vowel sounds and vowel modification than other languages. The French is not as pure as English, having many closed and mixed as well as nasal sounds, and the German even less so, as indicated by the speaking voice, which is dark, guttural and thick. Well, then, here we have our own language, which is clear, simple and beautiful. Then why not sing in it, to our own people, who understand it?"

"My recent experiences in Europe have proved beyond a doubt that the time is ripe for two things—songs in English and melodious songs. To show that it

is merely a matter of habit to sing in French or Italian, I was asked to sing arias from 'Butterfly,' 'Boheme,' 'Tosca' or 'Manon,' in the original language, but out of curiosity I often inquired the reason and invariably got the same answer, 'I don't know, except that we never heard them any other way.' I think as soon as the public gets the habit of hearing English sung they will be so surprised and pleased with the effect of understanding both words and music that they will demand it in preference to foreign languages."

Probably one of the most competent judges as to the singing merits of the English language is Henrietta Straus, who is recognized as an authority on song literature and program construction, and who has collaborated in the work of many of the foremost recital singers of the day.

"We have listened so long to the foreigner in our midst," says Miss Straus, "that unconsciously we have absorbed his views, forgetting that Shakespeare, Milton and Swinburne gave us words as divinely lovely in sound as in meaning. What is there, indeed, more beautiful than Keats' lines about a Grecian urn, or the delightful songs in Tennyson's 'Princess' and 'Maud'? It has taken the war with its searching light of truth

to reveal the fact that we have been systematically depreciating our greatest national asset in Americanism."

"How delightful are the many Mac Dowell songs, the Carpenter Suite to the Tagore 'Gitanjali,' the Elgar Cycle to the 'Sea Poems,' and other modern compositions by LaForge, Dwight Fiske, Walter Kramer, Howard Brockway, the late Tom Dobson and others. A recent song of Fiske's 'The Bird' is very impressive, and Kramer's 'Green' and 'Tears' are examples of excellent contemporaneous writing. Of course we must not forget the wonderful old English ditties and the ever-popular English ballad."

"A great fault has been the negligible attitude we have taken toward the quality of our translations, regarding them as mere interpretations and receiving them in a spirit either of jest or of resignation. Yet as early as the sixteenth century Joachim Du Bellay tells us that the test of a translation is that the reading of it will give the same pleasure and sensations as the original. If, however, the arts are the barometers of the times, the popular demand to hear songs sung in English indicates that an American renaissance is being borne along the wings of patriotism—all we need is a Joachim Du Bellay!"

Trio in the Gluck-Zimbalist Home Has Become a Quartet



Photo by Bain News Service

It was a "Happy New Year" in the home of Alma Gluck, concert soprano, and Efrem Zimbalist, violinist, as the pictures reproduced above bear eloquent proof. Why shouldn't it be an auspicious year for the two artists who are blessed with the parentage of such cherubs as Marie Virginia Zimbalist, aged three years, and her small brother, who arrived at the Zimbalist home on Dec. 2, just in time to be counted in when his parents made up their Christmas list.

In spite of the vicissitudes of the concert artist's life, both Mme. Gluck and her husband find time each day they are in New York for a "play time" with Marie



Photo by Bain News Service

Virginia, and now the play hour will have to be lengthened to give a fair proportion of attention to the newly arrived son, who, by the way, has been the cause of disappointment a number of concert audiences that had hoped to hear their favorite soprano this season. Incidentally, those artists who contend that domesticity is a barrier to artistic achievement will have a difficult time, indeed, in arguing away the evidence which the Zimbalist family offers to the contrary.

Both Mme. Gluck and Mr. Zimbalist will be heard in recital in New York this month, and a large following will welcome the gifted soprano back to the concert stage.

CAROLERS SERENADE DENVER

City Holds Own Christmas Celebration—Many Concerts Follow Ban

DENVER, COL., Dec. 28.—The elaborate Christmas Eve music festival and pageant, planned by the City Music Commission to be given in the City Auditorium, could not be carried out because of the influenza epidemic. A fine program of carols and hymns had been arranged, in which the Municipal Chorus, several of the larger chorus choirs of

the city, the organ and a quartet of trumpeters were to have appeared. A mammoth Christmas tree and a pageant and tableaux were to have supplemented the musical performances. The municipal tree was erected on the Civic Center instead, and the Municipal Choristers, in sight-seeing automobiles, sang carols on downtown streets and at the home of Mayor Mills, who was confined there by illness. The carolers were preceded by a brass band playing appropriate hymns. Many groups of children sang carols throughout the residential districts.

The ban against gatherings at the Municipal Auditorium will be lifted on Jan. 1 and on Jan. 5 the regular Sun-

day afternoon municipal concerts will be resumed. The following day the New York Oratorio Quartet, headed by Reed Miller, will make its postponed appearance, and thereafter concerts in the Municipal Artist Series will come fast.

The Musical Society of Denver has issued its January bulletin, forecasting the beginning of the study forums for active members, and the annual dinner for all members, which will be held at the Savoy Hotel on Jan. 16. A feature of this meeting will be the performance of six song settings of the poem, "In Flanders Fields," all by local composers.

This community was shocked by the news of the death of Hartridge Whipp in New York yesterday. His brother,

City Organist Lawrence Whipp, goes to New York to-night to attend the funeral of Lieut. Everett E. Foster, who prior to his enlistment was a leading church and concert singer here, has obtained his discharge and again taken up his residence here. Mrs. Bernice Doughty Boulder has been engaged as soprano of the Central Presbyterian Church of this city. Frank W. Farmer, who for more than a dozen years has been solo tenor in Central Presbyterian Church, goes to Trinity M. E. Choir on Jan. 13.

J. C. W.

Prof. Leopold Auer, with Mme. Wanda Stein, pianist, will give a sonata evening at Aeolian Hall on Jan. 28.

Studio to rent by hour or afternoon to musician; beautifully furnished with Knabe Grand. Franken, 6 E. 8th Street.

Bracale Opera Forces Inaugurate Havana Season Auspiciously

"Lucia," with Barrientos, the First Offering — Capacity Audience on Hand — Edith Mason in Successful Début — Amato Rouses Intense Admiration — Pavlowa Company a Valuable Aid

HAVANA, CUBA, Dec. 20.—The Bracale Opera Company, which arrived here on Dec. 11, opened its Havana season of six weeks on the 16th at the National Theater. The first offering on Monday was "Lucia," with Barrientos in the title rôle. There was not a vacant seat in the house and the audience greeted Barrientos and Palet, who sang the rôle of Sir Edgar, with every evidence of pleasure.

The following evening Pavlowa presented the whole program—the only entire performance her company will give in Havana. The first part was "Romeo and Juliet," followed by the "Sleeping Beauty." The third part was divided into seven divertissements. The Pavlowa company forms a feature after the last act of opera each night.

Edith Mason made her début the next evening in "Butterfly" and was warmly greeted by the audience, which made her acquaintance in Havana last year and which found her again in excellent voice. A rather ludicrous incident changed the finale of the last act from tragedy to comedy, but the audience was delighted nevertheless. A Cuban child had been impressed into service as the offspring of the despairing *Butterfly*, and the little one was plainly awed and somewhat frightened by her surroundings. When *Butterfly* met her tragic end, the tot decided it had had about enough and that it was time to depart from hence into the somewhere else. Which it did, running back into the wings at top speed. The house gurgled with delight as *Butterfly* expired.

There was no performance last night. Pasquale Amato will make his bow to Havana music-lovers in "Pagliacci" to-night.

Havana has had many of the best artists from year to year, but never has the city had so much talent at one time, and most of it from the Metropolitan. Amato, Carpi, Palet, Barrientos, Edith Mason, Pavlowa and Mansueto form a rich combination. Adolfo Bracale promised, when he arrived from Buenos Aires three years ago, that he would give Havana better opera. It seems to be popular opinion that he is making good his word.

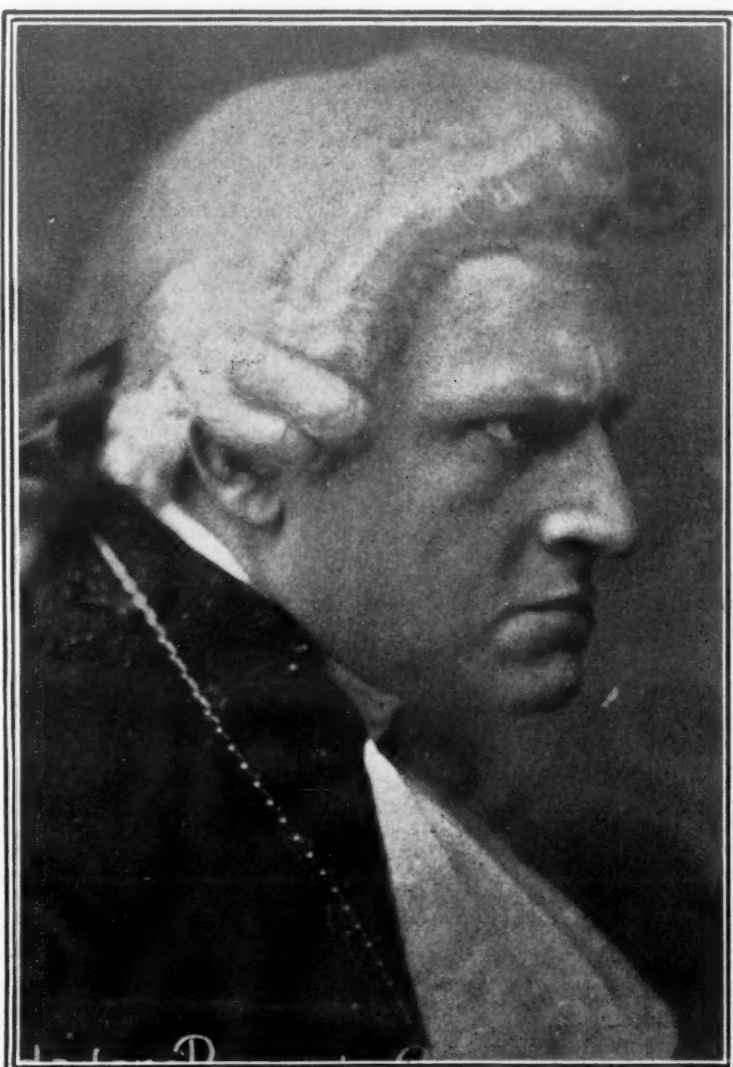
The subscription this year has been pleasing, being the largest in the history of opera in Cuba. The city council, contrary to its usual custom, has voted no subvention for opera this year, and the heavy salary list must be met from the receipts.

Amato Wins a Triumph

HAVANA, Dec. 22.—Pasquale Amato made his first appearance before a Cuban audience on Dec. 20 in "Pagliacci." The Cuban press had heralded his approaching début and there was considerable speculation among local music lovers as to the comparative excellence of the newcomer and Titta Ruffo and Stracciari, the only other really great baritones who have been heard in Havana.

When Amato, with fresh, youthful appearing face, parted the curtains and stood modestly before the footlights the house became silent after the applause of his initial reception. After the first pause in the famous prologue the applause was vociferous, punctuated by shouts of "bravo!" and the beating of sticks on the uncarpeted floor of the Cuban opera house. The Neapolitan was an excellent voice and sang with a clearness and fervor which both surprised and delighted his hearers. He was recalled time after time and it was fully ten minutes before Guerrieri and his musicians were permitted to proceed.

As the acts continued Amato made a further impression, not only by his singing but by the excellence and naturalness of his acting. Never has Havana had the pleasure of seeing a better *Totò*. The musical writers of the leading



Prominent in the Bracale Opera Season in Havana. No. 1, Pasquale Amato as "Scarpia"; No. 2, Edith Mason (Photo © Mishkin); No. 3, Mario Valle, Baritone; No. 4, Maria Barrientos arriving in Havana with her son. Adolfo Bracale, the Impresario, third figure from the right

Havana newspapers are enthusiastic in their praise of Amato.

"Pagliacci" is by no means a particular favorite with Havana opera-goers and the great attendance at its performance was a tribute to the really great voices which Impresario Bracale has brought to Havana this year. Edith Mason was a charming *Nedda*; José Palet, as *Canio* added to the laurels which he had already gathered in the Antillean capital. Guerrieri and his orchestra shared honors with the folk on the stage.

The audience included the cream of Cuban society and many leading members of the foreign colonies. Mme. Mariana Seva de Menocal, wife of the President, with a party of friends, occupied the Presidential box and graciously congratulated the débutant on his successes. Not a single box was vacant.

The opera was preceded by the Pavlowa company in "The Enchanted Doll." It is needless to say more, for "La Marioposita" (the "Little Butterfly") has endeared herself to all hearts here. Volinine, Butzova and Sazova shared the honors with her. Smallens directed the orchestra.

Although the Pavlowa night, following "Lucia" at the opening of the season, was advertised as the only Pavlowa appearance outside of the opera (of which her company is a nightly feature), the Pavlowa company presented the entire program Saturday, the evening following Amato's début. The program was in three parts—"Invitation to the Dance" ballet, "The Enchanted Doll" and eight numbers in the third part.

Bettina Freeman's Début

HAVANA, Dec. 27.—The fifth subscription performance of the Bracale opera season took place on Christmas evening, the offering being "Giacinta." The occasion was also the début of Bettina Freeman. She was in good voice and was warmly received by the audience, which comfortably filled the house.

The attendance this year has been excellent so far and there is every indication that the response to Mr. Bracale's enterprise will be more satisfactory than in some past seasons. Cuba has enjoyed a prosperous year, despite the European war, strikes and political agitation, and the people, who are naturally a music-loving race, are not averse to parting with their money in exchange for the pleasure of hearing really good voices.

There will probably be no extension of the season at the National as the successors to the opera company are understood to insist on their arrangement with the Gallego Club being carried out to the letter.

The "Dance of the Hours" by the Pavlowa company pleased the Christmas audience immensely. Several encores were required to still the tumultuous applause. The merging of Pavlowa with the opera company is a happy combination and is probably a considerable factor in the sustained attendances. A great deal of credit is also due to Guerrieri and his musicians. The audiences are usually not satisfied until the maestro has been called to the stage and has made his bows with the principals.

There was no performance on Christ-

mas eve as this is the real Christmas holiday in Cuba. The entire population spends the larger part of the night in feasting and merriment. Mr. Bracale realizes that Cubans cannot be kept indoors on this glorious occasion and made no attempt to give a performance. Cuban audiences are somewhat critical at times but seem to appreciate this year's visitors unreservedly. The musical writers are almost fulsome in their praise. The unusually good attendance will be better appreciated when it is said that the opera this year has as a competitor the Spanish game of "jai-alai," which has been allowed to resume after being forbidden since the time of General Wood. Despite the fact that "jai-alai" draws heavily from the amusement-loving part of the people the opera is enjoying a real success.

E. F. O'BRIEN.

Thelma Given Plays at Cult Meeting

Thelma Given, violinist, was the soloist at the meeting of the Humanitarian Cult on Thursday, Jan. 2. She displayed confidence, which was supported by an adequate technique. Her program opened with "Chaconne" by Vitali, substituted for the Franck Sonata, and was followed by a Chopin-Auer Nocturne and a Tor-Aulin Mazurka. Following an address by Misha Appelbaum, Miss Given gave a Chausson "Poème," Debussy's "In a Boat" and two Norwegian Dances by Halvorsen.

The new song by Warren Storey Smith, "The Gift of Pan," is attracting favorable attention among singers and other musicians.

ELSHUCO TRIO A NOTABLE ENSEMBLE

Elshuco Trio, Samuel Gardner, Violinist; Willem Willeke, 'Cellist; Richard Epstein, Pianist. Concert, Æolian Hall, Evening, Jan. 3. The Program:

Trio in D Major, Op. 70, No. 1, Beethoven; Trio in F Minor, Op. 65, Dvorak; Trio in F Major, Op. 18, No. 1, Saint-Saëns.

An organization such as the Elshuco Trio is a boon and a blessing. This is high praise, and is meant as such. For finely adjusted combinations of this type are much rarer than they should be, and the Elshuco Trio is remarkably well balanced. What has been said of many chamber-music bodies can be said again and emphatically of the Elshucos: Every man is an artist. And a true artist, one who puts his art before his ego. Technically, as well as emotionally, these men are superbly equipped. Chamber music is a merciless medium in which only the finished executant can work without mishap. In the performances of Messrs. Epstein, Gardner and Willeke at their second public concert one noted only sound schooling united with sensitiveness, sympathy and spiritual insight. There were no rough surfaces, no crudities in the essays heard by the writer.

The wonderful *Largo* of Beethoven's Op. 70, No. 1, was a thing to haunt one for many an hour. The interpretation was worthy of the music. Excellent, too, was the Elshucos' reading of Dvorak's Op. 65. A good work, despite the unoriginal first movement, with its frank and frequent borrowings from Brahms and Grieg. Particularly charming was the *Allegretto grazioso*, drenched with Slavic color. The artists treated the fascinating rhythms of this movement with great felicity.

A large audience vented its appreciation in decisive fashion, applauding the three musicians with fervor. B. R.

ELSHUCO TRIO IN PITTSFIELD

Players End Concert Series Given Through Mrs. Coolidge's Generosity

PITTSFIELD, MASS., Jan. 3.—If the audience who heard the concert by the Elshuco Trio in the High School Auditorium last night were called upon to rename it, the unanimous choice would be the "Epstein Trio." With Epstein at the piano, the music seemed to breathe, to live, and his personality seemed to inspire the other players—Willem Willeke, 'cellist, and Samuel Gardner, violinist—to their best efforts. The result was a blending of three unusually gifted personalities in one glorious ensemble. The orchestra effects, too, were particularly fine.

The first number, Brahms's Trio in B Flat Major, was played by Mrs. F. S. Coolidge at the piano, Mr. Gardner and

Mr. Willeke in a manner which reflected credit on each artist. Mrs. Coolidge, as always, revealed musicianship of broad attainments. The second number, Saint-Saëns's Trio in F Major, Op. 18, with Mr. Epstein at the piano, was given the interpretation which such a remarkable work deserves. The syncopated rhythm in the *Scherzo* movement was originally dealt with and artistically played. Dvorak's Trio, Op. 65, the last number, was interesting, especially the *Allegretto grazioso*.

Last night's program marked the close of a concert series which will linger long in the musical memory of the city. The other two numbers were the Berkshire String Quartet and the Letz Quartet. From the three concerts, generously provided by Mrs. Coolidge, the receipts were \$1,900 for the Berkshire County Home for Crippled and Deformed Children, and Mrs. Coolidge feels deeply pleased with the public response to her undertaking. M. E. M.

HUGE SYRACUSE CROWD WELCOMES MESSENGER

Paris Orchestra Given Warm Welcome—Sue Harvard Among Singers Heard During Holiday Week

SYRACUSE, N. Y., Jan. 4.—The principal concert of the holiday season was the appearance this week of the Paris Symphony Orchestra, André Messenger, conductor. An enthusiastic crowd of 4500 persons greeted this organization with unusual warmth. The concert was under the direction of the Chamber of Commerce and Music Festival Association. Magdeleine Brard, a child of fifteen, made her American debut at this concert and was accorded a veritable ovation. She played two numbers with the orchestra, disclosing unusual ability.

Another holiday concert, given Monday evening in the Mizpah Auditorium, attracted a large audience, under the auspices of the Salon Musicales. Haig Gudenian, Armenian violinist, assisted by Laura Van Kuran, soprano; Charles Courboin, organist; Dr. Adolf Frey and Jeannette Kilsheimer, pianists, were all heard to advantage in an interesting program. A Mozart Sonata, played by Mr. Gudenian and Miss Kilsheimer, and Bizet's "Agnus Dei," sung by Miss Van Kuran, with organ, violin and piano accompaniment, were performed.

The Morning Musicales presented Sue Harvard, soprano, and Alfred Goodwin, pianist, of this city, at their last fortnightly musicale. Both artists were at their best. Miss Harvard, heard here for the first time, made a more than favorable impression with her artistic singing and pleasing personality. Ellmer Zoller was her accompanist.

The Salon Musicales, held last Friday afternoon at the home of Judge Frank Hiscock, presented Bernard Kugel, violinist, pupil of John Rooso of New York. He was accompanied by Mrs. Leslie Kincaid. Others appearing on the program, which was arranged by Mrs. Charles E. Crouse, were Mrs. Ruth Thayer Burnham, contralto; Ruth Burnham, harpist; Daisy Connell, soprano; Mrs. Thomas G. Cranwell and George Patton.

L. V. K.

AMERICAN PROGRAM BY DEFENSE SOCIETY

Unusual Offering Given by Native Composers, Conductors, and Artists

On Sunday evening, Jan. 5, at the Hippodrome, a gala concert was given under the auspices of the American Defense Society. The program featured American composers and their music and American artists. It included Victor Herbert's "American Fantasy," conducted by himself; Henry K. Hadley's orchestral suite, "Silhouettes," conducted by the composer; a "Wedding March," new, by Reginald de Koven, conducted by the composer; songs by Kernochan, Chadwick and Fay Foster, sung by George Harris, tenor, with Miss Foster at the piano; violin solos played by Maud Powell, four American folk-songs, with orchestra, as arranged by herself, and conducted by Victor Herbert.

There were also piano numbers from Daniel Gregory Mason, MacDowell and Powell, played by John Powell; songs by Tom Dobson, Fiske and Rogers, sung by Marcia Van Dresser, with Francis Moore at the piano; a fantasy, "The Congo," by Arthur Bergh, sung by David Bispham; Kipling's "Recessional," set to music by De Koven and sung by Trinity Church choir; two airs, the entrance song and "Un Bel di Vedremo" from "Madama Butterfly," sung by Mme. Frances Alda in costume and assisted by a chorus, Maestro Setti conductor, and Speaks's "When the Boys Come Home," sung by Clarence Whitehill.

The audience was large and there was much applause for the various numbers.

Manchester Exchange Members Sing Their Welcome to President Wilson

MANCHESTER, ENGLAND, Dec. 30.—President and Mrs. Wilson paid a brief call to-day at the Royal Exchange. The floor was filled with members, when the President and Mrs. Wilson appeared in the visitors' gallery. The members, led by Sir Henry Haworth, the chairman of the Exchange, sang "For He's a Jolly Good Fellow," after which there were lusty cries for a speech.

Orville Harrold and Fred Patton to Assist Toronto Choir

Orville Harrold, tenor, and Fred Patton, bass, have been engaged to sing with the famous Mendelssohn Choir of Toronto, directed by H. C. Fricker. The chorus will give "Hiawatha's Wedding Feast," Feb. 21, and "Songs of the Fleet," by Stanford, on Feb. 22.

Katherine Galloway Impresses Audience at Sorosis Club Concert

The Sorosis Club in its program on Jan. 1 presented Katherine Galloway and several other artists in a delightful program. Miss Galloway, an artist pupil of Dudley Buck, displayed an admirable soprano voice and gave her numbers Cadman's "Spring Song," Victor Herbert's "Beware of the Hawk," Gena Branscombe's "A Lovely Maiden Roaming" and Del Riego's "Hay Field and Butterflies." "When the Boys Come Home" was sung by Catherine Owens Learned. Patriotic numbers were also sung by the club members, and the speakers were Mrs. Pennypacker, Anna Maxwell Jones and Dr. Emily Manning Smith. Elsie T. Cowen assisted Miss Galloway with excellent accompaniments, while Miss Adams accompanied for the club members.

HINDS, HAYDEN & ELDREDGE, Inc.

Publishers of American Music

11-15 Union Square, New York

Notable
Songs
By
American
Composers

☞ These songs you will use because they are singable.

☞ Next week we will speak of one that is a favorite with many singers.

MARCELLA CRAFT

SOPRANO

Opera

::

Oratorio

::

Concert

58 West 57th Street, New York

Telephone: Circle 4255



CAROLINE CURTISS

Youngest American Artist-Soprano

Management: R. E. JOHNSTON, 1451 Broadway, New York City



Dear MUSICAL AMERICA:

If you had been told that out of the wrack of Poland there would arise a heroic figure to lead it out of bondage into a new and free life, as Joan of Arc once arose in France, there would have been suggested to your mind immediately some noble of ancient lineage, whose wife and daughter had been tortured and exiled to Siberia by the Russians, or martyred by the Prussians or Austrians. It surely never would have suggested to you that a quiet, modest, retiring, cultured musician would be the one who would raise the standard around which his compatriots would flock with enthusiasm. But that is just what has happened!

We learn by the cables that Ignace Jan Paderewski has arrived in Posen, where he was welcomed with speeches by prominent citizens and patriotic demonstrations. In his addresses he asserted that Poland had recovered her independence and was again mistress of her own ports. On this, you know, the German *soldatenrat* warned him to depart. Instead, he and his Polish backers hoisted flags. The result was that machine-gun fighting raged and many were killed.

Since then Paderewski has arrived in Warsaw, where a great throng of Poles crowded the streets and sang and shouted as he went to the hotel where he had established his headquarters. He was preceded and surrounded by troops to prevent the Bolshevik element from carrying out their threat to attack him. The city was decorated with Allied and American flags and roses were strewn before him as he made his way to the hotel. Furthermore, reports say that the demonstrations have continued, but that a number of persons have perished in the riots that followed.

Meanwhile, we also learn that an army, said to be of thirty to forty thousand Poles, is marching on Berlin and has reached Frankfurt-on-the-Oder, being amply supplied with munitions and artillery.

The papers have already announced that it is the desire of a large number of the Poles to proclaim Mr. Paderewski as the first president of their republic. Surely they could not have a more devoted, more patriotic or an abler man in an office that will entail endless self-sacrifice as well as demand wisdom and tact.

Few people know that since the war started Mr. Paderewski, after seeing his country desolated and his own properties ruined, contributed what was left of his fortune to relieve his suffering compatriots. Not content with this, he went through the country collecting money, raising large sums by giving concerts. One pathetic instance of his work in this connection is told, how he stood in the rain, hat in hand, outside the door of one of the multi-millionaires in Chicago, having been refused admission by the butler till he was recognized, received and obtained a liberal subscription.

The whole incident again illustrates that it is always the unexpected that happens. It is precisely the man who is by nature an artist, an idealist, like Paderewski, who can rise to a great emergency and prove himself not only equal to the situation, but master of it. No doubt Paderewski's various tour-

nées in this country have been of service in giving him a proper viewpoint with regard to democratic ideals and institutions.

The last time I remember him personally was at the dinner given him here by the Musicians' Club before his departure for Europe in May of 1914, just before the war started, on which occasion he made a brilliantly witty and clever address, in the course of which he said:

"Frankly, I am not modest before men, but I bend low before God and Art!"

* * *

The rumor mongers are busy and, as with the children in "Pinafore," they have got things badly mixed up.

A prominent singer informed me in the strictest confidence that he had heard from a leading theatrical manager that Gatti-Casazza was going to leave the Metropolitan and that he would be succeeded by an American, and by none other than Mr. Morris Gest, a well-known American manager.

As I told you last week, Mr. Gatti's contract has still some time to run, and it is wholly within his volition whether he continues or not, as he is solidly entrenched in the good will and respect of the directors.

The rumor with regard to Morris Gest no doubt arose from the fact that if Hammerstein starts again to give opera, as it is stated he would, he will very probably be associated with Morris Gest, who has shown considerable ability and enterprise and who owes his start to Mr. Hammerstein's generosity and ability to pick out talent whenever and wherever he saw it. Evidently the gossips have mixed up the two matters and so have gotten it out that Mr. Gest is to succeed Mr. Gatti.

It may interest you to know that there is another Italian, who has many friends and who for some time past has been quietly groomed for the job should Gatti desire to return to Italy and enjoy his *otium cum dignitate*, and that is our good friend, Antonio Scotti. Personally I would say that he would be a most charming and capable man for the job, provided he did not conduct it *à la Scarpia*.

* * *

That was a kindly and deserved compliment that was paid to William Wade Hinshaw, president of the Society of American Singers, the other night, and to his wife, Mrs. Mabel Clyde Hinshaw, by the chorus of the company which is now giving opera at the Park Theater. It is a good sign when the chorus asserts itself in some other way than a reluctance to be attentive at rehearsals, which is always accompanied by the conviction that it should receive just as much money as the principal artists.

In this case the chorus stated that from the long experience of the members with some famous opera companies, William Wade Hinshaw was the first who had the democracy to treat the chorus as "men and artists." Notice the expression "artists." And then Mr. Jack Goldman, who was the delegate of the chorus and made the presentation address, said:

"We are better Americans for having sung for you. There is the real spirit of Americanism behind this curtain in your company, which makes every man of us proud to belong to the chorus."

Incidentally I ask you to note that the women of the chorus were not considered by these "men and artists" as fit to have any share either in the demonstration or the presentation. Evidently the male members of that chorus have not yet awakened to the fact that this is the age of women and that they not only deserve but demand recognition, and "between you and I," as Max O'Rell said in his humorous attempt to quote the vernacular, they're going to get it.

* * *

A very interesting article appeared in the New York *Tribune* recently with regard to the cost of opera. This article, written by H. E. Krehbiel, shows that during the German period, that is, from 1886 to 1889, the salaries of the artists ranged from \$125,000 to \$135,000. The orchestra cost something under \$50,000. The chorus about \$25,000. The ballet under \$20,000. Conductors took from \$13,000 to about \$25,000. The front of the house, that is, the administration, from \$16,000 to \$20,000. Some \$12,000 to \$16,000 was spent on advertising, and from \$8,000 to \$12,000 on transportation. The stage hands, the wardrobe department, and the property department took about \$20,000. Royalties ran all the way from \$2,500 to about \$10,000. This gives a total of something like \$5,000 a night, during which period the basic price of the seat in the parquet was \$5.

Then the cost, under Grau, followed

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 154



Andre Messager, Conductor of the Paris Conservatory Orchestra—An Emissary from Our Sister Republic Who Brings Us, Through His Refined Art, a Message of Artistic Fellowship and Sympathy

by Conried, rose, and we have the artists and staff costing as high as half a million, the chorus ran up to \$66,000 a year, the orchestra more than double the old cost, ran up to nearly \$100,000, steamship transportation now appeared as an item of expense, running to some \$20,000, railroad transportation, transfer of scenery and baggage went up to over \$70,000, while the costumes, music, commissions and other things were about \$25,000. The advertising remained about the same, though in the season 1904-5 it was somewhat increased. The present average cost of giving opera, Mr. Krehbiel informs us he is told, is about \$10,000 a night, partly owing to the greatly increased salaries of artists, the orchestra; in fact, everything has gone up greatly, even before the war.

When music-lovers and those who like to go to the opera realize that every time that the curtain is raised at the Metropolitan it means \$10,000 to the management, though personally I have heard the figure quoted higher, they will see how it was absolutely necessary to raise the price of seats. They will also see that inasmuch as the receipts sometimes fall way below the ten or twelve thousand dollar cost on many nights, the nights on which there is an overflow must help balance things. The house holds just so much, I believe, when it is jammed at high prices as to bring the receipts to \$14,000.

In the figures given I do not think that the cost of some of the productions, of scenery, for instance, has been included, and which must make a very heavy item. One reflection can be made with justice, namely, that the cost of giving opera has more than doubled, while the prices of the seats through all parts of the house have only been raised about 20 per cent. This is the significant fact which should be taken into consideration when people complain of the high prices of opera in this country. With the fact that many people pay more for their seats to the speculators than the box office price, the management has nothing to do. It has made every effort to combat this evil, which was a legacy from former managements, especially the management in the period when Abbey, Schufeldt & Grau ruled and when the Metropolitan was run as a speculative enterprise by individuals instead of being run by a directorate body of wealthy and public-spirited citizens, as it is to-day.

Every now and then a complaint is made with regard to the poor show that the composer, especially the American composer, receives at the hands of the music publishers. There are some noted exceptions. There is one instance that I recall in years gone by, which I believe has never found its way into print.

Old-timers who can go back from a third to a half century recall the fact that Bellak's Piano Method, published by the Oliver Ditson Co. of Boston, was the one book of exercises used in every school, college, found its way to the farmhouses, and so had a tremendous circulation. Bellak was an old-time musician and music teacher and knew his business—and he also knew his public and their needs.

Before he reached middle age Bellak, who lived in Philadelphia, found the selling of pianos and organs more profitable than teaching ambitious students and writing piano exercises, so he became a dealer and in the course of time amassed a considerable fortune and established a large business, which after his death was continued by his sons.

I happened to be in his store many years ago, when he received a letter which he opened in my presence. A check fluttered to the floor. He picked it up, and with tears in his eyes, said: "What a wonderful house!" Then it appeared that the letter was a personal one from the late Oliver Ditson, in his peculiar, small, somewhat crabbed, but very characteristic and legible handwriting, in which he stated that while the account with Mr. Bellak had long been closed with regard to the Bellak Piano Method, and they had settled in full for all royalties to date and to come, he had found, in going over the books, such a large profit had been made on the sales subsequent to the settlement that he enclosed his check for an amount that he considered just. The check was for several thousand dollars. As Bellak read the letter, he said:

"Well, thank goodness I do not need the money now, but does not that show you what a splendid man Oliver Ditson is? How just and fair! Here he is sending me this considerable sum of money, which I never expected after I had received substantial royalties for years, and after I had made a settlement for a round sum."

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

A good many people seem to have an idea that the French never go into battle without singing the "Marseillaise" and that, furthermore, whenever they have any public functions, military or civilian, they start in by playing the "Marseillaise," and singing it, as we play and sing the "Star-Spangled Banner."

As a matter of fact, the contrary is the truth. The soldiers rarely, if ever, sing the "Marseillaise," though under exceptional conditions it may be played. Perhaps the French, in their idealism, think that the song is almost too sacred to be used at all times and on all occasions. That is why it proves so stirring when it is played and sung.

Did you hear the story of the shattered French regiment which was falling back before the advancing Huns, when one of the wounded, as he lay by the roadside in a ditch, drew from his pocket a flute and played the air? The regiment, or what was left of it, reformed, started back and stayed the onrush just in time as the supports came up.

This view of the manner in which the French treat their national air I notice is supported by Irvin Cobb, the distinguished newspaper man and writer, to whom I referred last week.

In his memorable work, "The Glory of the Coming," I notice that he says that the place to hear the "Marseillaise" hymn played or sung is not France, but America.

"In America one hears it everywhere—the hand organs play it, the theater orchestras play it, the military bands play it, pretty ladies sing it at patriotic concerts," writes Cobb. "In France, in seven months, I have heard it just twice—once in the outskirts of the great battle on March 26, just outside of Soissons, when a handful of French soldiers, hurrying up to the fight, were moved by some passing fancy, which we who heard them could not fathom, to chant a verse or two of the song; and again on Memorial Day, when an American band played it in a French burying ground at a coast town, where the graves of 300 of our soldiers were decorated."

"It may be," says Cobb, "that the Frenchman has grown wearied of the sound of his national air, or it may be—and this, I think, is the proper explanation—that in this time of stress and suffering for his land, the 'Marseillaise' has become for him a thing so high and so holy that he holds it for sacred moments, to be rendered then as the accompaniment for a sacrificial rite of the spirit and of the soul. At any rate, it is true that except on the one occasion I have just mentioned I have yet to hear the French soldier in the field sing the 'Marseillaise' hymn. He much prefers his cheerful chansons, and when an American band plays for him it is a jazz tune that most surely may be counted upon to make him cry 'Encore.'"

If you ask anybody what the favorite song is that the Poilu sings let me tell you it is the "Madelon," the tune of which is very catchy, but the words of which would scarcely be proper to be heard by an assemblage of dominies.

By the bye, don't you think that it might be well for us Americans, if we have any real regard for our "Star-Spangled Banner," to be a little more sparing in its use and not play it in and out of reason and season, so that it has become trite and almost meaningless? Would it not be better for us to save it as something beautiful, noble, inspiring, for rare occasions, as the Frenchman saves his "Marseillaise"?

Last week, in referring to the fine music which Eric Delamarter of Chicago composed for the production of Maeterlinck's "The Betrothal," now being given at the Shubert Theater, I forgot to state that the able and spirited manner in which this music is made effective is due to Theodore Spiering, the noted violinist and conductor, who with a comparatively small orchestra, some twenty-odd pieces, manages to produce effects which, if one did not see the orchestra, would be credited to a much larger organization. Mr. Spiering has won additional fame by his masterly conducting. It is not always that an American composer's work is produced so well and so conscientiously.

The New Year's Eve celebration in New York brought out the tremendous change in the social habits of the nation's metropolis in the last third of a century.

In former years New Year's Day was distinguished by a kindly, generous hospitality. People kept open house to re-

ceive their relatives and friends and so have an opportunity to exchange good wishes for the coming year. Gradually, as the town grew in population, the social habits changed, the old kindly custom fell into disuse, so that of late years the celebration was made on New Year's Eve by what were more or less orgies in the leading hotels and restaurants, which laid themselves out to cater to those who, inspired by a kind of reckless good nature, fell easy victims to graft in the shape of high prices for poorly cooked and worse served food and to wine, supposed to be champagne, but which in most cases was of doubtful origin and certainly of inferior character.

In this New Year's celebration three functions stand out distinct and clear, being marked by good fellowship, without the border line of good taste being overstepped for a moment. It is very significant that all three functions centered in the musical and artistic world.

The most prominent was the New Year's Day reception by Mr. and Mrs. Enrico Caruso at the Knickerbocker Hotel, in which some 1200 of the most noted artists, musicians, managers, painters, prominent actors, leading business men and particularly shining lights in the social world assembled to pay their respects to the great tenor and his bride.

It was not so much a reception as it was a demonstration of the regard in which Enrico Caruso is held and of the determination of all those who are interested in music, whether professionally or socially, as well as those who are interested in any of the professions, to show once for all their attitude in an issue which has been raised, as we know, through the press, as regards the fitness of a great singer and artist to marry an American girl of good social position. Many toasts were drunk and there was such a general expression of good will that next day Caruso exclaimed, "My! oh my! what a good time it was!"

Another event was the ball masqué given by a number of musicians, artists and society people at the Hotel des Artistes, on the upper West Side, the proceeds of which were for charity.

The third function was the annual New Year's Eve celebration of the Pleiades Club at the Brevoort, the most noted Bohemian organization in New York, at which a number of prominent musicians, actors, actresses, lawyers, doctors, professional men generally, assembled to express their good will and to wish one another happiness for the coming year.

In spite of trying conditions created by the waiters' strike, Messrs. Raymond Orteig and Elie Dauton, the president and vice-president of the corporation which runs the hotel, managed to serve an excellent supper at about half the price charged at the uptown hotels, did not raise their prices for wines, "delivered the goods," as it is called, in the shape of giving the members of the club and their guests not fake stuff but the real article, and so thoroughly considered the comfort of the club members that the evening stood out in sharp contrast to what happened at nearly all the other hotels and restaurants in New York City.

The particular point that I want to make is that the very element which is supposed to be more or less reckless, more or less inconsiderate, tainted with a disposition to immorality, if not immorality, was the one element on New Year's Eve which was distinguished for its absolute freedom, and yet in no instance overstepped for a moment the line that sharply defines the difference between what is decent and what is not.

The moral of the story is that people who are accustomed to freedom in their manner of living rarely exceed, while those who are all the time restrained by fear of what others may say or think and so lead artificial and often hypocritical lives when they do get a chance to "break away" promptly proceed to go the limit!

Into the apartment on the ninth floor of the Knickerbocker on Thursday afternoon last a gentleman of imposing presence, with a magnificent but somewhat fierce mustache, uniformed and much bedizened with gold lace, stepped. It was Nahan Franko, noted conductor, musician and one of the most popular men in New York City. He was in his uniform as Special Captain of Police. He had come as the official bearer of a commission from the Police Department of the City of New York. It seems that the Police Department, in appreciation of the services rendered by Mr. Caruso in the way of singing at public affairs which the police and other city powers were interested in, had decided to confer upon the noted tenor an Honorary Cap-

tainship in the Police Reserves. The principal occasion on which Mr. Caruso had officiated was when he helped raise the half million dollars needed to cover the cost of uniforms for the Police Reserves. At that time Mr. Caruso sang before 40,000 people.

After Mr. Caruso had recovered from his surprise, he said to Captain Franko: "Can I make an arrest?"

"Indeed, you can," said Captain Franko. "You may run in anybody you want to."

"What is 'run in'?" queried the great Caruso.

"Why, run him into the police station."

"Ah ha!" said Caruso.

Then the new Honorary Captain of Police got a headache from the positive *embarras de richesses*. Just fancy the opportunity he had to get even with some of them over at the Metropolitan!

First it occurred to him that he would like to arrest Monsieur Billiguard. Not that he had any grudge against Monsieur Billiguard, but that there had been complaint among the newspaper men that they were not getting as much interesting material from the Metropolitan as formerly, and so the arrest of Monsieur Billiguard, the press agent, would surely be a front page story. But then the great Caruso reflected that possibly it might result in Monsieur Billiguard getting him some bad notices, as the press was known to be very well disposed to Billiguard.

Then he thought that it might be a good thing to exercise his new authority by arresting Gatti. This, however, might bring about revenge by Gatti's casting him for a new rôle, which would entail a large amount of work, which would scarcely be agreeable in view of his new obligations as a married man.

AMERICAN PROGRAM HEARD IN DETROIT

Gabrilowitsch Leads Beach Symphony—Powell Wins Praise as Soloist

DETROIT, MICH., Jan. 3.—On Thursday evening, Dec. 27, the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, presented an American program at Arcadia Auditorium, with John Powell as soloist. Two of the compositions received their initial Detroit hearing on that occasion, the "Gaelic" Symphony of Mrs. H. H. A. Beach and Powell's "Rhapsodie Nègre" for piano and orchestra. Mr. Gabrilowitsch and his men gave a satisfying performance of the symphony. The conductor made the most of each phrase and achieved some praiseworthy effects, particularly in the second movement. The "Indian Suite" of MacDowell was played with all of the delicacy of delineation, the striking contrasts, the vigorous climaxes and graceful rhythms demanded by it. John Powell's "Rhapsodie Nègre" was cordially received, but it was the composer's presentation of it which caused the ovation. The magnetic power and impressive breadth and versatility of Powell's work have long since made him an established favorite in Detroit, and his reception on Thursday evening was but a partial demonstration of the esteem in which he is held. This program was repeated on Saturday afternoon, Dec. 28, at Arcadia.

On Friday, Dec. 27, the Detroit Board of Commerce had the honor of entertaining André Messager and the Paris Conservatoire Orchestra, the event culminating in a concert at Arena Gardens Auditorium. Following the "Star-Spangled Banner," the program opened with "Wallenstein's Camp," of d'Indy, in which the orchestra made as good an impression as the composition would admit, but it was the Saint-Saëns *Symphonie in A Minor* which evoked a tempest of applause. These men made an indelible impression upon musical Detroit, with the absolute precision of their ensemble, the perfectly adjusted balance of their choirs, and their sterling musicianship, collectively and individually. The violin solo of M. Alfred Brun found such decided favor that it was repeated.

A tribute to the popularity of the Sunday afternoon concerts given by the Detroit Symphony Orchestra was the enormous crowd which braved the storm of Dec. 20 and practically filled Arcadia Auditorium. Quite in accordance with what patrons of those concerts have come to expect, Mr. Gabrilowitsch led his men through a highly creditable performance of an excellently planned program, opening with the Overture to "Der Freischütz" and closing with a sprightly

Then it occurred to him that he might arrest Park Benjamin, his father-in-law, who did not like him. But he reflected that Park Benjamin was a lawyer and that might lead to legal complications and then he would have to engage Seligsberg, the lawyer of the Opera House, which would surely cost him a thousand dollars. So that was not to be considered.

There was his good friend, Scognamillo. Should he arrest him? Eh, yes, but Scognamillo was big and strong and might resent it physically.

He might try it on Conductor Papi, but then Papi might get even by drowning him out the next time he conducted when Caruso sang. So that was not to be thought of.

He might arrest Gianni Viafora, but Gianni was a rival cartoonist and so could get even.

Ah! There was his good friend Antonio Scotti. True, he owed Antonio one for having suggested that it would be better for him not to wear a light suit in the "Huguenots," but to wear a dark one, as the light one would make him look too fat.

Besides, if he was arrested, Antonio would be so flustered by trying to discover which of his sins had just come to light that he would probably go along quietly.

So don't be surprised if you see in the papers that the new Honorary Captain of Police has exercised his authority by running in Antonio.

And while the great tenor was thinking it over, Captain Nahan Franko passed down the street dreaming of conducting a symphony orchestra of angels "In Paradiso," says

Your
MEPHISTO.

rendition of Dvorak's "Carnaval." The particular feature of the program was a cleverly worked out conception of Tchaikovsky's "Nut Cracker Suite," which was in turn followed by the ever popular "Valse Triste" of Sibelius. André Polah, one of the first violins of the orchestra, played the Bruch Concerto in G Minor and sustained the good reputation he made here last year with John McCormack. Dorothy Follis displayed a light soprano voice and pleasing state presence in arias from "Carmen" and "La Bohème." M. McD.

ZOELLNER QUARTET

Seventh consecutive
season of continued
success

Few open dates in the
middle western and south-
ern states during February
and March

Tour 1919-20 now booking (8th
trans-continental tour of
America)

For all data

Concert Direction

HARRY CULBERTSON

1020 East 52nd St.

Chicago, Ill.

MUSIC'S PLACE IN OUR PUBLIC SCHOOLS

The Modern Day Pedagogical Philosophy Admits of a More Liberal Attitude Toward This Fine Art as a Cultural Agency of Distinctive Utilitarian Value—Its Influence in Training the Mind as a Socializing Force and as an Agency for Bringing About a Worthy Use of Leisure

Editor's Note: This is the first of a series of three articles prepared by Professor Gehrken, for MUSICAL AMERICA, in which he discusses, in a broad way, the subject of music study in our public schools. It is a matter of particular satisfaction to the Editor to be able to present these articles, for they represent the thought of a man who, because of his varied and wide experience and his genius for clear expression, stands to-day among the leaders in musical pedagogy. Professor Gehrken was born in Ohio in 1882 and is a graduate of Oberlin College. He is a member of the faculty of the Oberlin Conservatory of Music and is the author of many valuable books on the subject of music.



Karl Wilson Gehrken, Musical Educator and Author

FOR many years our public school systems have based their entire procedure, both in curriculum and method, upon tradition. In organizing a school system the superintendent has first of all cast his eye over the history of other schools and has asked the question, "What things have been taught?" And the longer a subject has been included as a part of the course of study, the more value it was supposed to have and the more sure it was of retaining its position. In recent times there has been considerable agitation over methods of teaching, and it must be confessed that many of the older subjects are now far better taught than they formerly were, but it is only in the last few years that anyone has seriously considered the problem of so selecting the subjects taught in school that the pupils will be both benefitted during their school lives and prepared as well as possible for taking their places later on as members of communities in the world as it now is and as it is going to be thirty or forty years hence. In other words, in planning our school work, we have looked backward instead of forward, have been attempting to fit our boys and girls for a kind of life that may have existed somewhere a generation or a century ago, but that has now been replaced by something quite different, better or worse, according to opinion.

But in very recent years we have been taking a wholly different attitude, and since the emphasis of modern sociological philosophy and psychology is upon devising ways and means of securing the greatest possible good for all men both in the present and in the future; and because this attitude has gradually penetrated educational philosophy, it has caused and is causing us to examine each subject in the school curriculum most minutely, and to ask concerning it such questions as these: What is this subject good for, and why is it taught? What is its relationship to the practical world in which the pupil will live after leaving school? Is working at this subject the best possible way for the child to spend his time, or is it merely put into the curriculum as a species of "busy work"? What influence is this subject likely to exert upon the practical efficiency, the civic ideals, the social habits and attitudes, or the personal happiness of these pupils?

Is it justifiable from this standpoint to ask that every schoolroom in the country set aside twenty or thirty minutes of its time each day for music study? And are the values of music such that we are warranted in demanding full credit for it from our high school authorities? If these questions are answered in the affirmative, upon what grounds do we as musicians base our claims? In other words, what concrete and definite values are attached to music study, and in what way does the subject help the school to make high types of human beings and citizens out of all its pupils?

Results of Music Study in Schools

Music study in the public schools when administered by a skilful instructor under reasonably favorable conditions may have at least four significant results.

1. It exerts a definite beneficial effect upon the physical, mental and spiritual life of the individual.
2. It provides an excellent type of intellectual training.
3. It has very high value as a socializing force.
4. It should prove to be one of the most important agencies for bringing about a worthy use of leisure.

The first of these values, viz., the effect of music upon the physical, mental and spiritual life, is probably the most commonly recognized result of music study, and it is doubtless because the influence of art as a refining agency is so palpable that educational theorists have always included music in the ideal course of study. The effect of music is subtle but unmistakable, and its power to stimulate high, exalted thoughts, its influence in encouraging a rich emotional life, together with its tendency to cause the individual to become responsive to other varieties of emotional appeal, would alone give it a large place in a scheme of education whose ideal is to bring about the greatest amount of usefulness, contentment and high morality on the part of the greatest possible number of people.

The potency of music in stimulating sanity of thought and action as well as a highly satisfactory social attitude is greater than that of any other art because of the fact that in so many cases the individual himself takes part in it, and by thus becoming a creator he finds it possible to express himself in a fashion giving deep personal satisfaction. It is this phase of music that has caused the community chorus to flourish so amazingly; and by encouraging every child to attain skill in working with a highly exalting and spiritually stimulating medium for expressing his emotions we are ministering directly toward that ultimate happiness and contentment of the entire world that we all so much desire just now. For this reason nothing must be allowed to displace the singing period, in which every child is encouraged to take part, and for a similar reason ensemble instrumental work must be encouraged by the public schools to a far greater extent in the future than it has been in the past.

The Greek philosophers characterized drama as "a purge for the soul," and thought it good for the human being at intervals to forget for a little while the ordinary every-day things, and to lose himself in the action taking place on the stage, thus "washing away" the cares and worries and selfishness of ordinary living. Music has a similar function to perform in our restless and high-tension living of the present, and its power to purge tired nerve cells of their weariness and to restore the individual to a state of relaxation and poise is now definitely recognized by the scientist, and is indeed being called into use for therapeutic purposes with increasing frequency by the modern physician. The question of what actual chemical effect is produced upon the nerve cells by music opens up a fascinating field of study, and the psychologist will undoubtedly have some interesting information for us after more time has been spent in investigating the matter. But, however it comes about, music has a very definite beneficial effect upon both body and mind, and since these results can be produced in equal measure by no other agency, we have here already a convincing reason for including music in the

curriculum of every public school in the country.

The Influence of Music in Training the Mind

The second reason for including music in the school curriculum, viz., because it has a definite influence upon the intellectual life, has been recognized in a vague way for a long time, but has had no particular influence in giving the subject a place in our schools. The fact is, however, that after a long period of careful observation of all types of teaching I have decided that music is undoubtedly the most valuable all-round subject for training children in quickness of perception, in rapidity of co-ordination and in a keener observation of symmetry and unity, that we teach in our public schools.

The doctrine of formal discipline, i. e., the theory that the mind can be trained by studying one subject so that it will then grasp more readily all other subjects, is somewhat out of fashion among educational theorists just now, and yet there is something in it after all. Whether it is justifiable to require all pupils to study algebra because the exercise it involves has a tendency to stimulate quickness of reasoning, accuracy in operation and concentration of thought is open to question because the subject matter itself is of little or no practical use. But when a study has high intrinsic cultural value and is shown to exert, in addition, a definite influence upon the intellect, then we may well feel like pressing the claims of this subject somewhat more vigorously and to insist that it should be studied by all. We shall further feel emboldened to demand that this subject shall not be regarded as a frill, an extra, or a luxury to be dropped upon the slightest provocation. Reading music at sight requires as fine a co-ordination of mental powers as any intellectual activity that can be conceived, and the training in quickness of response involved in sight reading, the absolute necessity of accuracy, the training in the observation of definite design in composition, together with the insistence upon correct pronunciation, enunciation and declamation in vocal music, all seem to indicate that we have here a subject that is absolutely unique among all the subjects offered by the school, and that music study opens up the possibility of working with material of high intrinsic worth, through the learning of which invaluable mental training is afforded.

Music as a Socializing Force

But in addition to exerting a beneficial influence upon the emotional and intellectual life of the individual, music has been proving itself in the last few years to be one of the most powerful socializing forces in existence. Education has been trending toward the goal of socializing the individual more and more strongly in recent years, and in music we have a force that draws people together, makes them feel neighborly and stirs them to group feeling, civic pride and patriotic fervor, as almost nothing else seems able to do. Socialization must be accomplished by working through the emotions of the individual. A purely intellectual appeal will never do it, and since music is predominantly the language of the emotions it is not surprising that in recent years musicians have

been called upon more and more frequently to help in inspiring patriotic fervor, in arousing civic pride and neighborhood loyalty, in stimulating unity of thought and action in our war activities and, perhaps most significant of all, in helping to bring about a fine morale in our army and navy, where music just now is being considered so vital and necessary a part of the training given our soldiers and sailors that the Government would as soon consider dropping rifle drill as eliminating music. Music has beneficial physical results in the lives of our soldiers also, but it is principally because of its influence upon their emotional life that the Government is paying more and more attention to its use in the army. This again should be a convincing reason for including the subject in the curriculum of every school in the country. We need group feeling and patriotic inspiration, improved morale and relaxation from strain and worry as much in our civilians as in our soldiers, and if music can do all these things, and if no other agency can accomplish them to the same extent, then we are amply justified in demanding music and yet more music in the lives of all school children.

Music in Connection with the Worthy Use of Leisure

The final value of music that I wish to treat is one that has only recently been recognized, for it is only in the last few years that "the leisure problem" has begun to trouble our sociologists. It is becoming more and more common to divide the day into three approximately equal periods: eight hours for work, eight hours for sleep and eight hours for eating and recreation. My view may at first thought seem somewhat extreme, but I think that upon reflection there are many who will agree with me when I state that the happiness, the sanity and the morality of the world depend more upon the third division of the day than upon either of the others. It is certainly a fact that a great deal more depends upon our use of leisure now than formerly and that as modern industrial conditions bring about shorter working days and less pride and satisfaction in his handiwork on the part of the workman the disposal to be made of the longer periods of leisure brings up a highly complex sociological problem. What power can we exert that shall insure a worthy use of leisure on the part of the working man? How shall we cause him so to spend his spare time as to be happier in his own life, better equipped physically, intellectually and morally, and of more use to his family, his neighborhood and his country? And co-ordinate with this problem, how shall we prevent him from using his leisure time in an unworthy, harmful way, ruining his own happiness and that of his family, and becoming a harmful influence in his neighborhood? All of these questions may be given the same answer, viz., by teaching him during childhood to do things which are not only pleasurable and useful at the time, but which he will enjoy doing after he grows up and which will function in a beneficial way as recreative activities after he becomes a wage earner. This means stimulating the child's interest in history, in literature and in various other fields, so that he will want to read during his leisure hours after he becomes a worker. It means encouraging physical training, and especially the various athletic games, particularly those games that he would be likely to be interested in playing after he grows up. It means, finally, the fostering of music by the school, particularly ensemble music, with the thought that a large number of children have sufficient musical talent to make it interesting for them to perform music with others as a recreative activity, and that many others will enjoy going to concerts and will be more likely to use some of their leisure time in this highly desirable way if the school encourages them to become interested in art. This latter will be particularly true if a consistent attempt is made throughout both grades and high school to cause boys and girls to love and to appreciate music more keenly.

Not an Unreasonable Demand

I have now discussed what seem to me to be the most palpable values of music as a school subject and, although many other benefits may be derived from its study and practice, I believe that after a careful consideration of these four arguments no intelligent educator will care to oppose the introduction or retention of the subject, and that, even though the curriculum is overcrowded at present, our demand for twenty or thirty minutes of time for music in every schoolroom in the country will not be considered to be unreasonable.

JOSEF HOFMANN

To the President of The Aeolian Company

My dear Mr. Tremaine:—

I am sending you, by Mr. Schaad, the first of my completed Duo-Art Rolls.

The making of these rolls has required hard and painstaking work and I have spent many hours on each different composition, but I am quite confident you will agree with me that the results justify all the effort made. These rolls correctly reproduce my phrasing, accent, pedaling and, what is more, they are endowed with my personality. Yes, incredible as it may seem, I have succeeded in actually embodying in these rolls that subtle something, which, for want of a better term, we call personality. They are indeed my actual interpretations with all that implies.

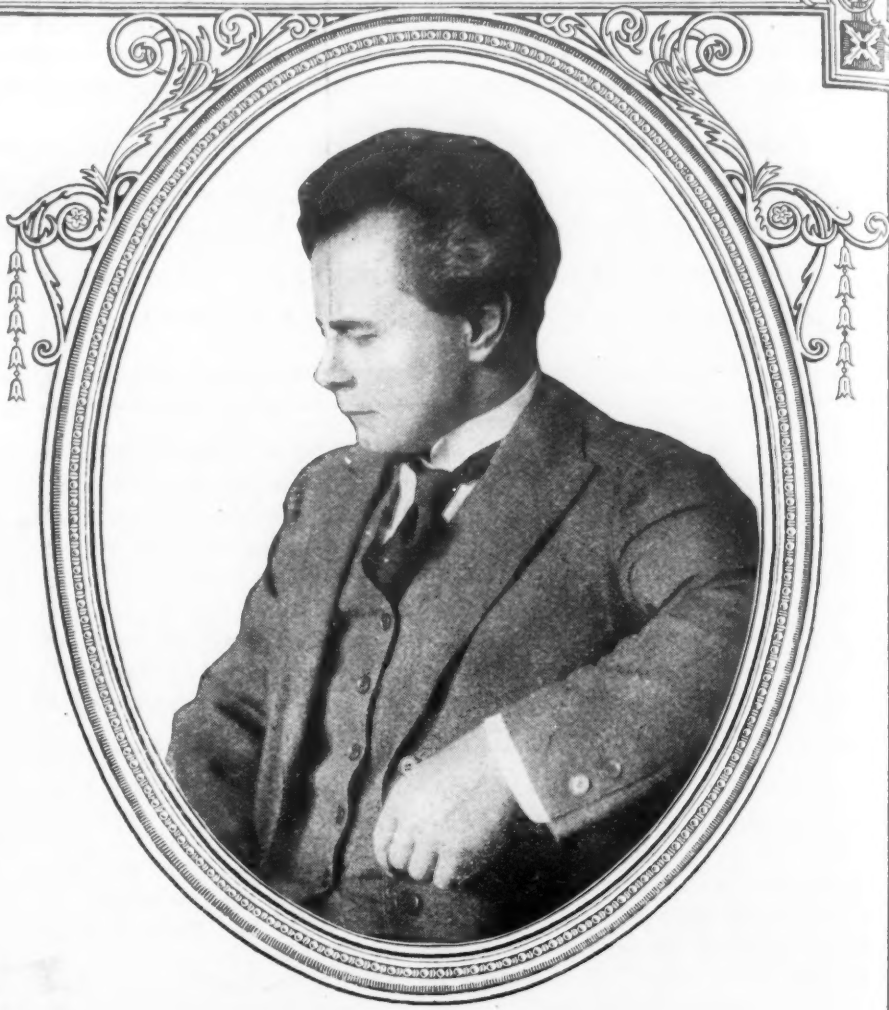
As you know, before I entered into an agreement to play exclusively for the Duo-Art, I made a very thorough investigation and convinced myself that your instrument was superior to all other reproducing pianos. During the past few months, I have had a Duo-Art in my home at North East Harbor, and my enthusiasm for this wonderful instrument has increased as my familiarity with it has grown.

One thing is certain: in the reproduction of my own playing the Duo-Art is so far superior to any other instrument of its kind, there can be no real basis for comparison.

Sincerely yours,

Josef Hofmann

October 17, 1918



THE DUO-ART PIANO

Introduces a New Era in Music

WE stand on the threshold of a new era in music. The letter shown above from Josef Hofmann, the world-famous pianist, suggests something of the promises this new era contains.

In his letter, Hofmann says that the record-rolls he has made for the Duo-Art Piano correctly reproduce his playing—are indeed his actual interpretations.

The full meaning of this statement is almost too wonderful to be immediately grasped. Josef Hofmann is one of the great pianists of all time. When he plays in the large music halls of this and other cities, thousands flock to hear him, and the concerts at which he appears are among the most anticipated events of the musical season. Of the countless numbers who desire to hear him, few even in the larger cities are able to do so.

Music-lovers in the smaller cities and in the countless towns and villages where Hofmann never appears, seldom if ever have an opportunity to hear his wonderful art.

Hofmann in Your Home

With the advent of the Duo-Art Piano, all this is changed. Anyone who possesses himself of a Duo-Art Piano and Hofmann's record-rolls, may, in his own home, at any time, command the art and genius of this great master of the piano for his enjoyment and edification.

Picture yourself seated in the soft, subdued light of your living-room, listening in solitude

to Hofmann's interpretation of Chopin's exquisite Waltz in C sharp minor. Or perhaps in the midst of a formal social gathering the wonderful 12th Rhapsody of Liszt; holding the guests entranced just as the master himself has held countless thousands spellbound in the great music halls of this country and Europe.

Can there be any source of pleasure and diversion at once so inspiring and uplifting? Can you introduce into your home any single influence so desirable as really fine music?

Imagine the influence of the Duo-Art Piano on the children and those whose musical tastes are still in the process of development!

Hofmann's Actual Interpretations

It cannot be too strongly emphasized that Duo-Art reproductions of Mr. Hofmann's performances do not merely approximate his playing. They do not suggest his interpretations. They are his actual performances. Indeed Mr. Hofmann goes further and says they are endowed with that wonderful quality which distinguishes the art of the truly great pianists—his personality.

All the Great Pianists

To own a Piano endowed with the capacity of reproducing the superb art of Hofmann is, judged by all our previous ideas of music and musical instruments, a modern miracle. What, then, shall we say when to this is added the capacity to reproduce the performances of all

the other great pianists? Among the pianists who have made Duo-Art Record rolls are:

Adriano Ariani
Harold Bauer
Ferruccio Busoni
Winifred Byrd
Teresa Carreno
Rudolph Ganz
Aurelio Giorni
Leopold Godowsky
Catherine Goodson
Percy Grainger
Enrique Granados
Mark Hambourg
Ethel Leginska

Charles Wakefield Cadman
Walter Damrosch
Carl Friedberg
Ossip Gabrilowitsch
Tina Lerner
Guionar Novaes
Ignace Jan Paderewski
John Powell
Rosita Renard
Camille Saint Saens
Alexander Scharwenka
Ernest Schelling
and many others

Playing the Duo-Art Yourself

The Duo-Art Piano is also a Pianola. Besides hearing the great masters of the Piano on this wonderful instrument, one may also play it himself. Using a regular Pianola music roll and the expression devices provided by the instrument, one experiences the intense fascination of participating in the performance and voicing one's own musical feeling.

A Magnificent Piano

And lastly, the Duo-Art is a pianoforte of distinguished make and quality. As such it provides the best instrument it is possible to secure, either Grand or Upright, and is available for hand-playing and practice just as any regular piano. Four different pianos may be obtained as Duo-Arts, namely: the Steinway, the Steck, the Stroud, and the famous Weber.

AN INVITATION—You are cordially invited to come to Aeolian Hall at any time to hear the great masters' interpretations upon the Duo-Art Pianola Piano

THE AEOLIAN COMPANY

Makers of the Aeolian-Vocalion—the Greater Phonograph

In MANHATTAN, 29 W. 42nd St. In THE BRONX, 367 E. 149th St. In AEOLIAN HALL In BROOKLYN, 11 Flatbush Ave. In NEWARK, 895 Broad St.

THE CARUSOS GIVE NOTABLE RECEPTION

Tenor and His Bride Hosts at Brilliant Social Function on New Year's Day

To Mr. and Mrs. Enrico Caruso fell the distinction of giving the largest and most important social affair of New Year's Day in New York City. More than a thousand guests responded to the invitations sent out by the eminent tenor and his bride and among them were many persons of the highest distinction in art and social circles.

Palms and other floral decorations were used to striking effect in the decoration of the large ballroom reception rooms of the Hotel Knickerbocker and music was supplied by two orchestras, one of which concerned itself with compositions of a more serious vein, while the other played for the dancing. Bruno Zerato, secretary to Mr. Caruso, received the guests as they stepped from the elevators, after which they were ushered to the north side of the hotel, where Mr. Caruso and his bride were stationed. Mrs. Caruso's gown was of light gray chiffon draped over light blue satin.

Among the early arrivals at the brilliant reception were Giulio Gatti-Casazza, general manager of the Metropolitan Opera House; Otto H. Kahn, chairman of the Board of Directors; Clarence H. Mackay and Paul D. Cravath, both members of the board. The Metropolitan Opera House staff was represented by Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Otto Weil, Mr. and Mrs. William J. Guard, Mr. and Mrs. Ernest Henkel, Mr. and Mrs. Edward Seidle, Mr. and Mrs. Earl Lewis, Mr. and Mrs. Hugh Brown, Mr. and Mrs. Frank Garlich, Richard Ordynski and F. C. Coppicus.

In the list of Mr. Caruso's colleagues who attended the reception were Mr. and Mrs. Sidney Homer, Florence Easton, Geraldine Farrar, Frieda Hempel and her husband, William B. Kahn; Mme. Marie Rappold, Alice Gentle, Claudia Muzio, Mme. Margaret Matzenauer, Mr. and Mrs. Paul Althouse, Mr. and Mrs. Morgan Kingston, Mr. and Mrs. John McCormack, Giuseppe De Luca, Mr. and Mrs. Luigi Montesanto, Adamo Didur and his daughter, José Mardones, Giovanni Martinelli, Andres Seguro, Mr. and Mrs. Léon Rothier and Antonio Scotti. Rosina Galli, première danseuse, and Giuseppe Bonfiglio also were among the guests as were Mr. and Mrs. Artur Bodanzky, Pierre Monteux, Mr. and Mrs. Gennaro Papi and Richard Hageman of the conducting force.

Others among the list of invited guests were Mme. Marcella Sembrich, Alice Nielsen, Gina Viafora-Ciaparelli, Andreas Dippel, Riccardo Martin, Victor Maurel and Edouardo Ferrari-Fontana, all of whom in other days have helped to give vocal fame to the Metropolitan Opera House. Messrs. Morris Gest, George M. Cohan, Charles B. Dil-

New Orleans's Welcome to McCormack Written in Fire



—Photo by C. Burnette Moore

Electric Sign Displayed in New Orleans by Order of the Mayor as a Tribute to John McCormack's Patriotic Work

ALTHOUGH seeing one's name in electric lights is the *sine qua non* of a musical star's existence, John McCormack recently had a unique experience of this sort in a tribute paid him by the Mayor and municipality of New Orleans.

For several days prior to the tenor's visit the sign seen in the accompanying photograph was prominently displayed in the principal thoroughfare of that city. It was placed there by order of the Mayor in appreciation of McCor-

mack's patriotic work during the war.

Dearly as he loves his native Ireland, McCormack has bound himself to this country by ties of citizenship, and declares that in these services he has tried to show his gratitude for the honors and benefits given him. During his recent tour of the Middle West and South, editorial tributes, many letters and floral gifts evidenced the esteem of his fellow citizens.

Within the past year Mr. McCormack was signally honored on two historical occasions by the President of the United

States. The first was when he was invited to sing the national anthem at the celebration in front of Washington's tomb in Mount Vernon on July 4, when the President delivered his now historic speech. The next occasion was when McCormack was invited to appear with the President at the Metropolitan Opera House on Sept. 29, when the Executive delivered the famous speech which was the beginning of the end of the war. On that occasion the tenor received an ovation second only to that extended to the head of the nation.

lingham, Augustus Thomas, John Barrymore, David Belasco and Daniel Frohman presented their New Year greetings on behalf of the theatrical world.

Representing Mrs. Caruso's family were her brother, Gunnery Sergeant Romeyn Park Benjamin, U. S. A., who came from Baltimore for the reception; Mr. and Mrs. Park Benjamin, Jr.; Mr. and Mrs. William Everts Benjamin, Lieutenant and Mrs. Frederick W. Goddard, Mr. and Mrs. Walter R. Benjamin, Mr. and Mrs. George Hillard Benjamin, Mrs. H. H. Rogers, Millicent Rogers, Rosalie Benjamin, Dr. and Mrs. J. Herbert Claiborn, Mr. and Mrs. John S. Keith and Mrs. Alexander D. B. Pratt, a cousin of Mrs. Caruso.

Others invited to the reception were Romolo Tritonj, the Italian Consul General, and Mrs. Tritonj, Gaston Liebert, Consul General of France; Madeleine Liebert and General Guglielmotti, who came from Washington; John C. Freund, Mrs. Ogden Goelet, Mr. and Mrs. James W. Gerard, Mrs. Paul D. Cravath, Mrs. Harry Payne Whitney, Mrs. Harry H. Duryea, Mr. and Mrs. Ogden H. Hammond, Mr. and Mrs. Francesco Paolo Finocchiaro, Gianni Viafora, Mrs. Albert H. Gallatin, Dr. and Mrs. H. Holbrook Curtis, Marjorie A. Curtis, Albert Morris Bagby, Reginald de Koven, Mr. and Mrs. James B. Regan and their daughter, Mrs. William C. Gardner; James B. Regan, Jr.; Mrs. C. Vanderbilt Cross, Mr. and Mrs. Charles Dana Gibson, Mrs. M. Lawrence Keene, M. Symphorosa Bristed, Miss C. E. Grace Bristed, Marion Tiffany, Mr. and Mrs. Charles H. Ditson, Mr. and Mrs. Philip Lewisohn, Mr. and Mrs. Conde Nast, Mr. and Mrs. Dunbar B. Adams, the Duchesse de Chaulnes, John McE. Bowman and his fiancée, Clarice Paterson; W. C. Reick and Miss Reick.

Also Mr. and Mrs. Fitch Gilbert, Mr. and Mrs. Seton Henry, the Misses Helen and Mildred Harbeck, Gwendolyn King, Mr. and Mrs. Arthur Lawrence, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. John Bassett Moore, Sophie L. Mott, Mr. and Mrs. J. Gibson Maupin, Mrs. A. F. Lauterbach, Mrs. James J. Brown, Mrs. John A. Black, Mr. and Mrs. Alexander Stewart Walker, Mr. and Mrs. Hamilton Carhartt, Mr. and Mrs. August Rust Oppenheim, Prof. Michael I. Pupin, James Lawrence Breese, Mr. and Mrs.

Lytleton Fox, Mr. and Mrs. DeForest Grant, Mrs. Helen Hartley Jenkins, Grace H. Jenkins, Dolly Madison La Montagne, Georgiana Harriman Owen, Mr. and Mrs. Noble McConnell, Mrs. Florence Foster Jenkins, Mr. and Mrs. B. Ogden Chisholm, Magistrate and Mrs. Joseph E. Corrigan, Mr. and Mrs. Oreste Ferrara and Mr. and Mrs. C. Vanderbilt Barton.

PEACE CAROL FESTIVAL

Brooklyn Hears Russian Symphony, Paulist Choristers and Marcia Van Dresser

Brooklyn enjoyed an unusual musical treat in the Peace Carol Festival, given at the Twenty-third Regiment Armory, for the benefit of the Brooklyn Music School Settlement, on Saturday evening, Dec. 28, by the Russian Symphony Orchestra in conjunction with the Paulist Choristers and Marcia Van Dresser, soprano. More particularly, the proceeds of this concert were given for the use of the School Settlement in its endeavor to refit wounded soldiers for civil life, a movement recently started by this school to benefit those who have musical talent so that they may earn a livelihood through this means.

The large audience which gathered was enthusiastic through the evening. The orchestra gave a program of sterling merit, opening with Tchaikovsky's "Italian Caprice." Vassilenko's orchestral suite, "To the Sun," and two Caucasian sketches by Ippolitoff-Ivanoff completed the numbers by the orchestra, to which additional offerings were made.

The Paulist forces received their usual hearty welcome, although the acoustic properties of the large armory were such as to detract from the general effectiveness of the boys' voices. They gave an *a capella* group, comprising the Schuetky "Emmitte Spiritum Tuum"; a Brahms Lullaby, in which Billy Probst sang the incidental solos; a double Trio by Mendelssohn, "Good King Wenceslas," and Father Finn's "Tell Him a Welcome," with orchestra accompaniment, were well liked. Hallet Dolan sang Handel's "Oh, Had I Jubal's Lyre" with sweet tone. Other numbers were "The Smoke Rose Slowly," for trebles and counter-tenors;

"The Three Kings," for sixteen solo voices consecutively; "Inflammatus," Rossini, sung by Master Dolan and James McManus, and with the Russian Orchestra, Rimsky-Korsakoff's "Kol-yoda." One of the most interesting numbers on the program was the "Mi Nina," by Guetary, sung by the composer, who won hearty applause. Marcia Van Dresser gave "The Battle Hymn of the Republic" with much feeling. A. T. S.

Toscha Seidel, the young Russian violinist, will play the "Devil's Trill" by Tartini, cadenza by Leopold Auer, dedicated to Toscha Seidel, at his New York recital at Carnegie Hall on Tuesday evening, Jan. 21.

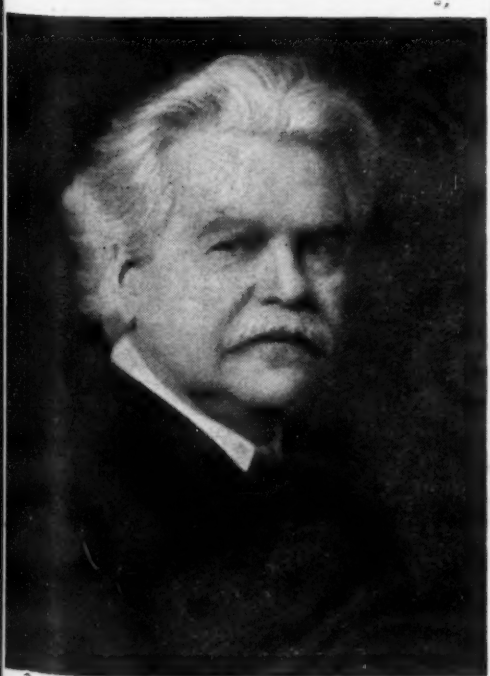
T. Rosalie Erck, contralto, of New York, has sung in her concerts "A Song for You," "If" and "Songs of Dawn and Twilight," by Frederick W. Vanderpool.

BECAUSE it is PROFITABLE

many of the leading musical colleges, convents and teachers are advertising that they teach the CLARK Irish HARP

And the number of leading music dealers who are pushing the sale is increasing daily.

CLARK HARP MFG. CO.
405 South Salina Street Syracuse, N. Y.



L.A. TORRENS
Teacher of Singing
Dean of Vocal Faculty
COSMOPOLITAN SCHOOL OF MUSIC, CHICAGO, ILL.
Will Teach in New York
January, February and March, 1919
Address: MRS. J. S. WATSON, JR., Secretary
6 Washington Square, North, New York
Telephone Connection



Toscha Seidel

UNDER THE MANAGEMENT OF
METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York

Like the burst of a fiery comet came Toscha Seidel's brilliant debut in Carnegie Hall last spring.

Virile, passionate, volcanic, this young Russian plays with an unbridled ardor. His tone control ranges from the most compelling and inspiring fortissimo to an almost inconceivably delicate shadowing of sound. He is a consummate master of technique, a pupil of the great Auer—a genius of astonishing versatility.



Toscha Seidel makes records exclusively for Columbia. Any Columbia Dealer will gladly play these four Seidel records for you.

"Caprice Viennois"	49449
	12 inch, \$1.50
"Romance from Concerto No. 2"	49447
	12 inch, \$1.50
"Humoreske"	49454
	12 inch, \$1.50
"Traumerei"	77899
	10 inch, \$1.00

New Columbia Records on sale the
10th and 20th of every month

COLUMBIA GRAPHOPHONE COMPANY
NEW YORK



Columbia Records

MAYOR PRESTON AGAIN AIDS MUSIC

Baltimore's Executive Gives Civic
Aid to Music School Settlement

BALTIMORE, MD., Jan. 1.—Always ready, in fact eager, to do anything within his power for the musical development of the community, James H. Preston, Mayor of Baltimore, has come forward and extended a helping hand to the Baltimore Music School Settlement. The action of the Mayor, who is one of the members of the Advisory Council of the Musical Alliance of the U. S., has met with the greatest approval of those interested in the musical growth of the city.

Frederick H. Gottlieb, one of Baltimore's leading citizens, who has always been greatly interested in the Music School Settlement, is high in his praise of the Mayor. He voices his approval in unmistakable language in an article which he has prepared for publication in "The Municipal Journal." In part Mr. Gottlieb says:

"As a prelude to this review, I cannot refrain from expressing my personal appreciation and that of the Music School Settlement for the material support and sympathetic encouragement accorded the school by His Honor, James H. Preston, Mayor of Baltimore, without whose assistance the splendid work the school has done and is doing could not have succeeded or progressed.

"The Music School Settlement was started in 1913, when at the call of Mrs. Sophia Schenck (the beloved mother of the school), a few music lovers met to devise plans for the establishment of the school. There was no reason why Baltimore should be a laggard in the undertaking of this commendable work. The small coterie of music lovers who responded to the summons of Mrs. Schenck decided to establish the school, each one contributing money for this purpose. A small dwelling was leased at a monthly rental of \$15, a few old square pianos that had seen their best days were installed, and a few efficient musicians volunteered to do the teaching, while others demanded half the charge for lessons. Word went out in the eastern section of the city that poor children, musically inclined, would be given an opportunity to study, the cost of tuition being regulated by the ability of their parents to pay. Mrs. Schenck was elected president of the Music School Settlement and Lily Bartholomay appointed director of the school. To the latter's devotion and industry just credit is due for the success of the little institution.

"The children, diffident and shy at first, soon came flocking to the school, begging to be admitted. Those enrolled as pupils were a joyous, happy lot. But applications became so numerous that, to accommodate half those who clamored to attend, the little schoolhouse was inadequate. The reputation of the school had reached to all sections of the city, and from all parts students and would-be students came. But one thing was to be done—secure more commodious quarters. A much larger house was voted. The old square pianos were supplemented with more modern instruments; violins, cellos and other instruments, with instructions, became included in the curriculum. The school had grown ambitious and with this its renown. With the development of the school came added expenses, more salaried teachers had to be employed, fuel and other needful supplies increased in cost. Tuition fees did not measure up to the expense of operation; they never did, and were not expected to. The deficit had been met by voluntary contributions from a limited few who are interested in the work and who realize what a splendid work it is. Because the public has not just appreciation of the

valuable work the Music School Settlement is doing, contributions from this source are few and far between.

"We were once more face to face with a quandary, and to solve it appeal was made to the School Board, asking the use of one of the school buildings. Here again we found Mayor Preston a friend in need. Through his interest and solicitation the Settlement was granted the use of one of the public school buildings after school hours. Our financial difficulties, however, had not been adjusted. We were in the position of a merchant who requires additional capital to meet the importunate demands of a growing business. Where else to look for aid except to the municipal authorities? Since the object of the school is the uplifting the character of the young the matter was brought to the attention of our good Mayor, who, after a thorough investigation and inquiry, said: 'Let us lay this before the Board of Estimate; tell us what you are doing and what are your needs.' This was done with the result that \$1,000 annually was appropriated, to be paid out of the school fund. Our present settlement has 300 pupils studying piano, violin, cornet, clarinet, mandolin, guitar and singing. There are weekly concerts for children, monthly concerts for parents; there are chamber music evenings and singing classes, and a faculty of 30 teachers. The junior and senior orchestras are directed by Prof. Charles Bochau of the Peabody Conservatory faculty. All ages are represented among the students; the youngest is six years old and the oldest sixty-five years young. The latter is a scrub woman who lives in the neighborhood of the school. An ardent lover of music, she had no opportunity to study or learn it until the music school opened its portals. Despite her age she has proved an apt scholar and is now capable of playing patriotic airs and hymns and is exceedingly proud of her accomplishments."

ELMAN ILL, ALTSCHULER'S CONCERTMASTER APPEARS

Violin Virtuoso Stricken by Influenza,
Besekirsky Takes His Place—
An Enjoyable Program

One thing can be said for the influenza, it has taken away the certainty from symphony concerts, with the result that one never knows on starting forth these days whether it will be the soloist, the conductor or the entire personnel of the orchestra that will be unable to appear. The only sure thing is that some one will be ill.

On Thursday afternoon, Jan. 2, it was Mischa Elman, who had been scheduled to appear in the fourth concert of the Russian Symphony Orchestra in Carnegie Hall. Slips inserted in the program announced that Wassily Besekirsky, concertmaster of the orchestra, would play the Saint-Saëns "Havanaise," replacing the expected appearance of Mr. Elman in the Dvorak Concerto.

Mr. Besekirsky's playing of the Saint-Saëns number was vigorous and indicative of good musicianship, but—perhaps due to faulty strings—was at times out of tune. He improved greatly during the last part of the number, and the appreciation given by his audience was sincere and hearty.

Mr. Altschuler chose well in presenting the Arensky First Symphony as the opening number of his program, and his reading showed him to be an able exponent of this master of the Russian idiom. A more frequent hearing of Arensky and composers of his worth will erase from the minds of concertgoers some of the painful things they have undergone recently in the name of Russian music. In different vein, but of decided charm, were the two Sibelius pieces, "Elegie" and "Musette," and the orchestral offerings ended with the Tchaikovsky Fantasia, "Francesca da Rimini."

A specially malignant fate seems to have pursued the Russian Symphony this year, for rainy days have been their portion, with a corresponding falling off in attendance.

M. S.

Messrs. Bauer and Thibaud, as a Boston Cartoonist Saw Them



The Cartoonist Called Them "Tempest" and "Tranquillity"

SINCE the publication of the accompanying caricature in a Boston paper, on the occasion of the recent appearance there in joint recital of Harold Bauer, pianist, and Jacques Thibaud, violinist, it has been an unsettled question who is "Tempest" and who is "Tranquillity." Perhaps the mystery may be better explained in the coming series of "Beethoven Sonata Evenings,"

which these two artists will give during the season. Last year the Society of the Friends of Music was instrumental in presenting Mr. Bauer and Mr. Thibaud in joint recital, in which they gave the ten Beethoven sonatas. It was a noteworthy event in the musical history of the year, and enthusiastic interest which attended the three concerts has been a deciding factor in their recurrence. The dates of the present series are Jan. 23, March 4 and April 1.

Concerts at Cost Price Arranged by
Brooklyn People's Institute

The New York Philharmonic Orchestra, with Josef Stransky, conductor, will give the first of four concerts under the auspices of the People's Institute of Brooklyn on Jan. 10, at Commercial High School, Brooklyn.

In arriving at the price of seats the People's Institute took the total cost of the course of concerts and divided it by the number of available seats in the hall. Each ticket, therefore, represents the holder's share of the total expenses; not a penny has been added for profit. This enables the People's Institute to offer seats at astonishingly low figures, tickets for the entire four concerts be-

ing only \$1.38 and \$1.76, with single seats at 44 and 55 cents each, which includes the war tax.

Madeline Giller Wins Praise in Recital

An attractive program was charmingly played by Madeline Giller, pianist, artist-pupil of Kate Chittenden, at the American Institute of Applied Music on Friday evening, Jan. 3. She won praise in Bach's Chromatic Fantasia and Fugue, Chopin's Nocturne, Op. 32, No. 1; Etude, Op. 25, No. 1; Ballade, Op. 23; Waltz, Op. 42; Beethoven's Second Sonata, Sinding's Marche Grotesque, Moszkowski's "Caprice Espagnole," Debussy's Arabesque in A and MacDowell's Concert Etude.

The Most Attractive Volume of Folk Songs Ever Published

MY FAVORITE FOLK SONGS

By MARCELLA SEMBRICH

Price, \$1.25 postpaid
High Voice

Marcella Sembrich was the first among the great singers to reveal the treasures of folk song, and her knowledge of these gems from many lands is most extensive. Moreover, she has had practical experience of those which were grateful to the singer and pleasing to delighted audiences. That she has grouped her favorites in this attractive volume is a boon to all music lovers; and singers who are increasingly using folk songs on their programs will profit by Mme. Sembrich's inspired enterprise.

Favorable Comment

Every singer who can interpret folk songs ought to get this book at once, for in it one finds the cream of folk songs chosen with the greatest care, in artistic settings without exception.—MUSICAL AMERICA.

OLIVER DITSON COMPANY, 178-179 Tremont Street, Boston
CHAS. H. DITSON & CO., 8-10-12 East 34th Street, New York

Order of your local dealer

The Higher Technic of Singing

W. HENRI ZAY

Author of "The Practical Psychology of Voice and of Life"

(Pub. by G. Schirmer)

Studio: 50 West 67th Street

Tel. Columbus 1405

Development of
Operatic Timbre



OSCAR SAENGER

"RECOGNIZED INTERNATIONALLY AS
ONE OF THE GREATEST AUTHORITIES
AND ONE OF THE MOST SUCCESSFUL
VOICE TEACHERS OF THE PRESENT DAY."

Address: L. LILLY, Sec'y
6 East 81st St., New York

TEL. 687 LENOX

BRASLAU

New York Recital, December 29, 1918

An interesting recital singer.—Wm. J. Henderson, *The Sun*, New York.

One of the exceptional singers of our day.

—Pitts Sanborn, *New York Globe*.

One of the most beautiful voices now before the public.

—Wm. J. Henderson, *The Sun*, New York.

A luscious voice.—H. E. Krehbiel, *New York Tribune*.

One of the few real contralto voices to be heard nowadays.

—Sigmund Spaeth, *New York Evening Mail*.

An exceptional contralto.—Pierre V. R. Key, *The World*, New York.

She poured forth floods of beautiful tone, richly colored with feeling.—Irving Weil, *New York Evening Journal*.

Miss Braslau's Recital of Songs Full of Interest

Since Miss Sophie Braslau achieved Metropolitan Opera rank she has shown steady improvement on the dramatic side of her art, while she has far from deteriorated as a song recitalist. That she is a high favorite was demonstrated by the large audience in Carnegie Hall yesterday afternoon, when she was the sole feature of the programme, allowing for the presence of Kurt Schindler and Gabriele Sibella at the piano, in the capacity of accompanists.

It is a test for a contralto to carry through a recital, for even the best voice of that class is less interesting and attractive than is a soprano of the second rank. But Miss Braslau emerged with high honors. She was at her best in Russian songs by Rachmaninoff and Moussorgsky.

Especially interest attached to several songs composed by Mr. Sibella and accompanied by the composer. These presented many points of charm and originality, notably "Pagina d'Album" and "Rispetto," while the concluding "Non ho parole" is very striking. The new songs introduced by Miss Braslau included two musicianly compositions by Cecil Forsythe, "Tell Me Not" and "Rest"; Miss Mana Zucca's attractive berceuse, "Sleep, My Darling," and Miss Marion Bauer's spirited and effective "Minstrel of Romance."—*New York Herald*.

A considerable audience yesterday afternoon heard Sophie Braslau, popular prima donna of the Metropolitan Opera Company, in a glorious song recital at Carnegie Hall. An unforeseen and delightful feature of the program was Mme. Braslau's singing of five Italian songs by Gabriele Sibella, accompanied by the composer, the audience evincing the most spontaneous delight with the soloist, the accompanist and the unique beauty and romantic vagaries of the songs. The generous program included four love songs by Dvorak and variously contrasted numbers by Rachmaninoff, Moussorgsky, Binder, Saint-Saens, Faure, Godard, Debussy, Burleigh, Walter Kramer, Cecil Forsythe, Mana Zucca and Marion Bauer. The incomparable Kurt Schindler at the piano added measurably to the fine artistic success of the recital.—*New York Morning Telegraph*.

A BRASLAU RECITAL

In Carnegie Hall yesterday afternoon Miss Sophie Braslau, one of the exceptional singers of our day, gave a song recital. Nature endowed her with a superb voice, which she now controls with masterly skill. She has also temperament, brains, musicianship, artistic authority. It would be a pleasure to dwell in detail on Miss Braslau's Carnegie Hall achievement, but space is scant and superlatives notoriously weaken. Discriminating folk who heard Miss Braslau yesterday in Dvorak's "Good Night," Rachmaninoff's "The Lord Is Risen" and "As Fair Is She," the Hebrew chant of Binder, Godard's "Arabian Song," Debussy's "Noel des Enfants," and the tragic "Eili Eili" will not forget the experience to-day.

The latter portion of Miss Braslau's programme was, as a whole, hardly worthy of her voice and art, though H. T. Burleigh's "Under a Blazing Star" (sung exquisitely) is a song of serious substance. However, in this portion Miss Braslau sang often in English, disclosing a distinctness and a distinction of diction in our vernacular that cannot be praised too warmly.—*New York Evening Globe*.

Miss Braslau had a goodly audience of admirers present who were seemingly enthusiastically glad to listen to her whatever she happened to sing. There was ample reason for this attitude, to be sure, for the singer was in full possession of all her vocal powers and they are very considerable indeed. She poured forth floods of beautiful tone, richly colored with feeling—so plenteously brushed in upon the afternoon that it became difficult, often, from one song to another, to distinguish anything but a white-hot fervor as a generally prevailing mood. But one hastens to commend most warmly a too great intensity as preferable far above too little. Technically, Miss Braslau has been an exquisitely natural singer.—*New York Evening Journal*.

The week end was rich in musical entertainment. Sophie Braslau gave a song recital at Carnegie Hall yesterday afternoon and was greeted by a large audience. Her rich contralto voice was at its best and her art has ripened splendidly.—*New York Evening World*.

No singer of the season has had a friendlier or more cordial audience than that which heard Sophie Braslau in Carnegie Hall yesterday afternoon. Few have had so large a one, either. The reception accorded the young Metropolitan contralto must indeed have been gratifying to one whose climb has been steady and brave, and whose place is now, by all rights of conquest, on the heights.

Miss Braslau's hearers were with her from the first song of her first group—and thanks for the blessed relief of Dvorak as a beginner! Her whole programme, for that matter, was of interest in itself, and such choices, under the impetus her splendid voice afforded, rang with personality.—*New York Evening Sun*.

One of the few real contralto voices to be heard nowadays belongs to Sophie Braslau, who gave her annual recital at Carnegie Hall yesterday afternoon. The luscious quality of her tones becomes increasingly evident as they gain freedom from physical barriers.

Yesterday the young singer was at her richest and best, particularly in three songs by Rachmaninoff, in Debussy's grewsome "Noel des Enfants," and in a group of new creations by Maestro Sibella, who alternated cheerfully with the subtle-fingered Kurt Schindler as accompanist and turner of pages. There were also Bohemian and American songs, encores, flowers and a general spirit of rejoicing.—*New York Evening Mail*.

In Carnegie Hall at the same hour, Miss Sophie Braslau gave a recital of songs. The hearts of the audience belonged to the singer before she began to sing, but they were big with renewed admiration after she had finished her first group of songs, which were Bohemian lyrics set by Dvorak. She sang them in the native tongue, as she did the long list of Russian, French, Italian and American songs which followed. Her voice was luscious, and taste, intelligence and deep feeling spoke out of all that she did. Mr. Schindler played the accompaniments.—*New York Tribune*.

Management: WOLFSOHN MUSICAL BUREAU, 1-West 34th St., New York

ECHOES OF MUSIC ABROAD

Monte Carlo's Annual Season to Open Next Month with Battistini in "Rigoletto"—Mascagni the Musical Director of the San Carlo this Winter—Metropolitan's New Italian Soprano Re-engaged by Raoul Gunsbourg for Her Third Monte Carlo Season—Alessandro Bonci a Guest Star at the Costanzi in Rome and the San Carlo in Naples—English Concert Public Re-discovering Hubert Parry—American Tenor and Maria Labia to Create Roles in Italian Première of Puccini's Short Operas at the Costanzi.

ON Feb. 28 Raoul Gunsbourg will open his annual season of opera at Monte Carlo with "Rigoletto," presumably for the sake of presenting the redoubtable Mattia Battistini in one of his best rôles at the very outset and thus making an auspicious beginning. The Duke will be sung by Tito Schipa, while Teti Dal Monte will be the Gilda.

Battistini is also to appear in "Ruy Blas," as *Don Sallustio*, and in "Favorita," as well as still others of the thirteen Italian operas that are to be sung. In "Favorita" Tina Di Angelo, remembered from earlier seasons of the Chicago Opera Company, will sing with him, the tenor being Benjamino Gigli.

Yvonne Gall, returning from her first season with the Campanini forces, is to sing *Tosca*, to the *Mario Cavaradossi* of Tito Schipa. The cast of "Falstaff" will include Enrico Nani in the name part, Graziella Pareto, Toti Dal Monte, Tito Schipa and Ernesto Badini. The young Greek tenor, Ulysses Lappas, who made an outstanding success at Monte Carlo last year, is to have the name part of "Ruy Blas," to the *Queen of the French* soprano Lubin of the Paris Opéra.

Following her season in Rome at the Costanzi, Gilda Dalla Rizza, with a Metropolitan debut scheduled for her next fall, will join the Monte Carlo forces for the third year in succession. Mr. Gatti's new Italian soprano will have the title rôle of "The Girl of the Golden West" at the Prince of Monaco's little lyric temple *de luxe* presided over by Director Gunsbourg.

* * *

Bonci Singing at San Carlo in Naples Under Mascagni's Baton

With Pietro Mascagni as its musical director, the San Carlo in Naples threw open its doors for its annual season of opera on Dec. 26. "Aida," the ever-reliable inaugural opera, was the opening bill.

Two novelties are promised the Neapolitans—Raoul Gunsbourg's "Ivan the Terrible" and Mascagni's "Lodoletta," which, despite its many performances in other Italian centers, is still a stranger to Naples. Two other Mascagni operas are listed—"Isabeau" and "Amico Fritz." Otherwise the limited repertoire consists of the "Fedora" of Giordano, "La Bohème," "Madama Butterfly," "Puritani," "The Masked Ball," "The Barber of Seville" and "Don Pasquale." One ballet, "Brahma," is announced.

Alessandro Bonci is to make a series of appearances with the company, presumably in "The Masked Ball," in which he recently made one of the greatest successes of his career in Verona, and in "Puritani." Who that heard him at the Manhattan during the first year of New York's history-making opera war has forgotten his singing in that Bellini opera?

Others in this year's San Carlo company known here are Rinaldo Grassi, brought over as a beginner of marked promise for Mr. Gatti's first Metropolitan season, and Alice Zeppilli, of Manhattan and Chicago Opera Company associations.

Ester Mazzoleni, the dramatic soprano; Graziella Pareto, Nera Marmora, a Neapolitan favorite; Elvira Casazza, Agnes Borghi-Zerni, Francesco Cigada, a baritone of high standing; Benjamino Gigli, Dino Borgioli, Riccardo Tegan, Giacomo Damacco, Franco De Sebini and Oreste Luppi are other members of the company singing under the Mascagni baton at the venerable San Carlo this winter.

* * *

Marthe Chénal in Mary Garden Rôles

Marthe Chénal, whose coming to America to join the Chicago Opera Company has been postponed two years in succession, has become to the Paris Opéra what Lucienne Bréal was to that institution for many years, notwithstanding that she is an artist of a somewhat different classification. Both Mary Garden rôles, such as *Thais* and *Monna Vanna*, and more frankly dramatic soprano

rôles fall to her lot at the Opéra, whither she passed from the Opéra Comique two years ago.

The Fates appear to be averse to Chénal's having an American career. She was first to have come to join the company with which Oscar Hammerstein planned to give opera at his Lexington Avenue Opera House until the law tied his hands, and more recently Director

stage of her home country after a long absence from it.

In "Il Tabarro's" companion Puccinikins at the Costanzi, the rôles created in the world-première at the Metropolitan by Geraldine Farrar in "Suor Angelica" and Florence Easton in "Gianni Schicchi" are to be in the hands of Gilda Dalla Rizza, due at the Metropolitan next fall.



ALLIED PRISONERS OF WAR ORGANIZE ORCHESTRAS

The supplying of musical instruments to American and Allied prisoners of war in German camps and internment camps in neutral countries was one of the contributions of the Y. M. C. A. to their welfare. Bands were organized in all the principal camps, and concerts were gotten up and many similar diversions were continually arranged by the Y. M. C. A. cabinets in each camp. The accompanying photograph, though taken at the Y. M. C. A. foyer for interned French and Belgian officers in Switzerland, gives an idea of what was done at all the prison camps in Germany, also, except that in the large camps there the bands and orchestras were bigger.

Campanini has twice announced her for his Chicago company.

As *Monna Vanna*, a rôle she is singing at the Opéra this winter, she is said to be a vision of loveliness. What matter then if the music lies too high for her voice?

* * *

Parry Posthumously Re-discovered

Now that Sir Hubert Parry is dead that distinguished English composer has been re-discovered, so to speak, for the present generation of concert-goers. The London Trio, of which Albert Sammons is the violinist, brought forward his Trio in B Minor at one of its recent concerts, to the obvious delight of the audience.

This trio, which was first produced thirty-five years ago, is a work that even if not without blemish, is yet, notes the London *Daily Telegraph*, "far ahead in genuine musical feeling and character of many a score of chamber works that have been played constantly in that period of time. It is characteristic because of its untiring energy and the bigness of the idea, while through and over it all is a certain wistfulness that one so often finds in Parry's music; just as one found it in him."

* * *

Maria Labia in Costanzi Première of Puccini's "Il Tabarro"

For the Italian première of Puccini's "Il Tabarro" at the Costanzi in Rome the rôle of *Giorgetta*, sung here by Claudia Mazio, has been assigned to Maria Labia. And thus this Italian soprano, of whom little has been heard since she returned to Europe after her two seasons at the Manhattan, apart from the report of her having fallen foul of over-vigilant officials on the trail of spies, will make her re-entry on the lyric

caut," "Iris" "Carmen" and "Mefistofele," with a long overdue revival on adequate lines of "Pelléas et Mélisande."

* * *

A New Pini-Corsi in the Opera World

The name of Pini-Corsi seems destined to live on in the world of opera. Although the resourceful basso buffo Antonio Pini-Corsi fell in with the numerous company of artists who died during the Great War, a son of his, Gaetano Pini-Corsi, is forging ahead on the Italian stage.

The younger Pini-Corsi is a tenor. Recently he won the favor of the Florentines with his singing of the *Incredibile* in "Andrea Chenier" and of *Cassio* in "Otello." Another son died during their father's last season at the Metropolitan.

* * *

Salignac in Paris Opéra Novelty

When the Paris Opéra produces "Le Retour," the new lyric drama written by Max d'Ollone, Thomas Salignac will create the leading tenor rôle. After being a pillar of the Opéra Comique for

America is to be represented in the Rome premières of "Il Tabarro" and "Gianni Schicchi" by Edouardo Di Giovanni, New York's Edward Johnson, who was the first *Parsifal* on the Italian stage when Wagner's "pure fool" was turned loose in Europe by expiring copyrights. Mr. Johnson's singing created so favorable an impression on Roman opera-lovers last year that Directress Emma Carelli promptly re-engaged him for this season and especially for the Puccini premières.

The old Manhattan days are recalled by the presence in the company of Alessandro Bonci, Amedeo Bassi and the valiant Giannina Russ, in addition to the saucer-eyed Mme. Labia. Then there is the baritone, Carlo Galeffi, of other days in Boston and Philadelphia. Rinaldo Grassi will sing at the Costanzi as well as in Naples, and a fellow-tenor will be the young English Lionel Cecil, who made his début on the Italian stage last year.

The powerful basso, Nazareno De Angelis, looms large among the personnel, which further includes Maria Carena, a new dramatic soprano; Maria Galeffi, Sara Cesar, Margherita Sheridan, Eugenio Giraltoni, Pietro Gubellini, Cesare Spadoni and Giuseppe Taccani.

Gino Marinuzzi will officiate in the dual capacity of *chef d'orchestre* and composer of one of the novelties to be staged, an opera named "Jaquerie," which was first tried out at the Colon in Buenos Ayres last summer. "Mirra" by young Alaleona is another novelty promised, while Montemezzi's "Love of the Three Kings" will be new to the Romans.

The repertoire operas for the season are "Don Carlos," "Aida," "Falstaff," "Rigoletto," "The Masked Ball"—a brave Verdi representation!—"Manon Les-

many years Salignac entered the managerial field in the south of France a season or so ago, but it seems to have lost its allure for him.

In any case, he is engaged for "Le Retour," in which his associate principals will be Mme. Lubin soprano; the baritone Gresse and M. Narçon and M. Noël.

* * *

Plenty of Concerts for Parisians

Paris has six regular series of concerts at which the musically inclined may slake their thirst this season.

First in importance are the concerts of the Colonne-Lamoureux Orchestra. These are given every Sunday afternoon at the Salle Gaveau. Then there are the Samedis Musicaux, held at the Théâtre Edouard VII every Saturday afternoon at 4 o'clock. The Concerts Rouges are given on Saturday evenings and on the afternoons of Sundays, Thursdays and holidays. The popular Concerts Touche are given on Sunday, Tuesday, Thursday and Saturday evenings and also on Sunday and Thursday afternoons. The Concerts Georges de Lausnay, organized by the pianist of that name, take place every Wednesday afternoon at half-past four, and there is a series called the Concerts Bastide, which are given every Tuesday afternoon at four.

* * *

Benham in Beethoven Programs

Victor Benham is giving one-composer recitals in London this winter. He gave a Beethoven program the other day and now it is announced in the London press that "owing to the extraordinary success of his Beethoven recital, when many were unable to enter, Mr. Benham will give another Beethoven recital at Wigmore Hall on Friday, January 17."

J. L. H.

TACOMA HAS ABUNDANCE OF CHRISTMAS MUSIC

Concert for Returned Soldiers and Special Yuletide Services in the Churches During Week

TACOMA, WASH., Dec. 23.—Complimenting the returned overseas soldiers, a delightful musical festival was held at the Soldiers' and Sailors' Club house by the members of the O. W. P. C., a club of officers' wives in Tacoma. Mrs. Alfred G. Craig was in charge of the program. An address of welcome by Bishop F. W. Keator was an interesting feature prior to the appearance of the artists, who were Margaret McAvoy, harpist; Mrs. Mary Humphrey King, Mrs. Charles Evans and Mrs. Everett E. McMillan, soprano soloists; Enid V. Ingersoll, pianist, and the Northwest Quartet, composed of Earle Cook, B. A. Thomas, Henry Comber and Frederick Westburg.

At the Christmas and Red Cross program of the Washington P. T. A., given Dec. 20, a chorus of forty voices was assisted by the Ensemble Violinists' Orchestra, under direction of Mrs. C. E. Dunkleberger, with Mrs. M. S. Kribs, Tacoma soprano, as soloist. Lucy Lamson, music supervisor, directed the chorus.

The quartet choir and choral body of Immanuel Presbyterian Church were augmented for a special musical service on Dec. 22 by a large chorus from the Puget Sound Conservatory of Music. The occasion marked the dedication of a new organ. The combined chorus was under the direction of Dr. Robert L. Schofield.

On Dec. 20 the first public musical program under the direction of the new choirmaster of the First Presbyterian Church, J. W. Bixel, was enjoyed by an audience that packed the church auditorium. Five numbers from the "Messiah," including the "Hallelujah Chorus," were given. Soloists were Mrs. E. B. Snyder, Mrs. Robert H. Jones, Mrs. Danan Kizer and J. W. Bixel. Benjamin F. Welty presided at the organ. A. W. R.

Providence Gives Enthusiastic Welcome to Samuel Ljungkvist

Samuel Ljungkvist, the Swedish tenor, won another success on the evening of Dec. 12, when he appeared in Providence, R. I., as soloist at the Red Cross concert given in the Elks' Auditorium, under the auspices of the Providence Lodge of the Order of Vasa. Mr. Ljungkvist sang Swedish songs by Peterson-Berger, Alfven, Borresen and Lambert and songs in English by Mary Helen Brown and Frank E. Tours. His singing was thoroughly enjoyed and he was so heartily applauded that he had to add extras. His able accompanist was Edith Eklund.

Tilla Gemunder's Varied Activities

Tilla Gemunder, soprano, in addition to solo engagements, has appeared several times this season as the soprano in the Metropolitan Grand Opera Quartet,

her associates being Claire Spencer, contralto; Ernest Davis, tenor, and Richard Parks, baritone. The winter's engagements call for appearances with the Verdi Club (in "Il Trovatore"), the Temple Club and the course at Hunter College (in "Martha"). During the past season Miss Gemunder has appeared as co-star with Beryl Rubinstein, Elias Breeskin, Ovide Musin, Harriett McConnell and George Reimherr, and with such organizations as the New Haven String Orchestra, the Pamphilians, Globe Music Club and the Zuleika Grotto of Buffalo, N. Y.

BROOKLYN INSTITUTE CONCERT

Well-Known Singers Join in Program of "Victory Music"

The Brooklyn Munson Institute of Music presented a delightful "Victory Concert of Allied Music" at the Academy of Music on Sunday afternoon, Dec. 29, the program featuring English, French, Belgian, Italian and American compositions.

The artists of the afternoon were Ruth Miller, soprano of the Metropolitan Opera Company; Lucile Collette, French violinist; Mme. Bettinetti, dramatic soprano; Marcus Kellerman, baritone; Alfred D. Shaw, tenor, and Lawrence J. Munson, organist. The Munson pupils did some very effective work, opening with the De Koven "Recessional," with Mr. Shaw assisting and Mr. Munson at the organ. This number was followed by two organ solos by Mr. Munson, Guilman's "Marche Religieuse" and Lemare's "The Hour of Joy," played in musicianly style.

Miss Miller sang the "Brabançonne" and the Bach-Gounod "Ave Maria," with violin obligato by Lucile Collette; Madeline Warden's "Longing," Harriet Ware's "A Song," Di Nogeno's "My Love Is a Muleteer" and Cadman's "Love Like the Dawn Came Stealing." Marcus Kellerman and the chorus gave "Rule Britannia" and the "Marseillaise" with spirit. Miss Collette charmed with her interpretation of Saint-Saëns's "The Swan," Fauré's "Berceuse" and Guiraud's "Caprice." Mr. Kellerman sang Ball's "Just a Little Bit of Heaven," Lehr's "The Ringers" and "On the Road to Mandalay." Later he gave Damosch's "Danny Deever," Fay Foster's "The Americans Come!" and "Sweet Little Woman of Mine," by Bartlett. Mme. Bettinetti was heard in the aria, "Ritorno Vincitor," and with the chorus in the Garibaldi Hymn. Mr. Munson played an interesting "Pastorale," by Dienes, introducing the carol of all nations, and the program closed with "America," sung with new words. Josef Adler acted as accompanist. A. T. S.

Paula Pardee, a young American pianist, who has received all of her musical instruction in New York City, will give her first recital in Aolian Hall, New York, on Wednesday afternoon, Jan. 15.

Harold L. Butler, dean of the School of Fine Arts at the University of Kansas at Lawrence, Kan., has been singing "I Did Not Know" and "Regret" by Frederick W. Vanderpool.

The physician, before he may practice medicine, must submit to examinations which, if successfully passed, qualify him as one who is competent, one who has mastered the fundamentals of his profession. This is true also of piano-teachers who are authorized to employ

The Progressive Series of Piano Lessons

They have met the requirements of the Art Publication Society, a stamp of approval recognized by leading educational authorities throughout the United States. They are distinguished from their confrères in that they have received a definite, standardized rating based upon their proven ability and knowledge.

Vernon Spencer, the noted American piano teacher, says:

"By using the 'Progressive Series' with its systematic arrangement of material—an arrangement which nevertheless leaves the teacher a great elasticity of method—there is no doubt in my mind that he can come closer to his ideal of perfect teaching than in any other way."

Let us send you complete information explaining the policies which control the employment of this remarkable educational work. Address Dept. A, Art Publication Society, St. Louis, Mo.



VIRGILIO LAZZARI BASSO

Chicago Opera Association (1918-1919)

"Mr. Lazzari was new as the Priest; and he again made clear that he belongs in good company."—Frederick Donaghey, Chicago Daily Tribune.

"Virgilio Lazzari was a welcome relief in the rôle of the High Priest. He gave excellent impersonations."—Henriette Weber, Chicago Herald and Examiner.

"Virgilio Lazzari found the rôle of the Priest a grateful one, and improved in voice on most of his predecessors."—Maurice Rosenfeld, Chicago Daily News.

"His voice is a genuine basso, clear, brilliant, of fine quality and expressive."—Edward C. Moore, Chicago Daily Journal.

"Virgilio Lazzari is the finest High Priest I have heard in Chicago, and, behold, he sings in tune. He gave generously of his big resonant voice."—Herman Devries, Chicago Evening American.

"Virgilio Lazzari was impressive as the High Priest. His voice sounded rich and solid. He sang excellently."—Karlton Hackett, Chicago Evening Post.

"He has a voice which is above the ordinary. He knows his rôle and he adds dignity to its representation. The solo work he had to do was accomplished artistically and especially worthy of notice was the low range of his voice."—Maurice Rosenfeld, Chicago Daily News.



Management:—A. BAGAROZY, 1495 Broadway, N. Y.

JUST ISSUED

The First American Composer

6 Songs by

FRANCIS HOPKINSON

(1737-1791)

My Days Have Been So Wondrous Free
O'er the Hills

Beneath a Weeping Willow's Shade

Come, Fair Rosina

My Generous Heart Disdains

The Traveler Benighted

Edited and Augmented by

HAROLD V. MILLIGAN

High Voice

Price, \$1.25 each

Low Voice

(Schmidt's Educational Series No. 212 A.B.)

The first songs ever written by an American composer. The volume contains a portrait of the author, Francis Hopkinson, friend of George Washington, and a Signer of the Declaration of Independence; also a letter from George Washington to the author reproduced in fac-simile.

SPECIAL OFFER

One sample copy of the above work will be sent for .50 postpaid, if ordered before February 1, 1919.

SENT FREE: List of Music Suitable for Peace Celebrations, etc.

THE ARTHUR P. SCHMIDT CO.

BOSTON—120 Boylston St.

NEW YORK—8 West 40th St.

"More Love for Music Here Than in Europe," Declares Bauer

Distinguished Pianist Believes That Great Technical Knowledge Serves to Diminish the Individual's Love of Music—Says That Present Time Should See Great Impetus Toward Study—Tribute to the American Composer

By HARRIETTE BROWER

HAROLD BAUER, one of the most admired artists in the field of modern pianism, had just played a memorable program, one which began with the "Keltic" Sonata of MacDowell and ended with a fascinating group of tone pictures by Moussorgsky. Between these there had been some old-world gems of a past age. It was a program which stirred the deepest interest among the many students, pianists and lovers of piano music who attended the recital. Especially had the splendid interpretation of MacDowell's noble sonata—so seldom heard—made a moving appeal. One wanted, at the close of such a feast, time to think it all over quietly, and also to talk it over with the artist himself. Fortunately this coveted opportunity was granted, and Mr. Bauer was found a few mornings later in his pianistic workroom and quite in the mood for detailed conversation.

"You see," he began, "I would not be here just now, except that unusual conditions in the concert field prevent my filling scheduled engagements. These conditions make great difficulties for the managers all over the country, and also for the artists. But they must certainly improve before very long, I feel quite sure.

"Meanwhile, all this keen activity in America must react on music. I see a great awakening in the musical life here. Of course the country has been growing musically, for many years, but I feel it is on the verge of a much more vigorous growth. The difference between the attitude of the American and the European toward music is a matter of knowledge, of culture. The American does not know just how to listen and judge, or what to look for in a new work; the European does, because he understands what is good and what is defective, for he has been trained to it. The former has not sufficient knowledge to understand the best music—I speak in general terms, of course, because he has not heard enough; the European has this knowledge because he has heard so much. This does not mean that he has more love for music than we over here. Indeed it is likely he has not so much. For as soon as one picks flaws and can find defects in musical composition one's enjoyment of it is lessened by just so much. Over here people listen with such freshness and interest; they are not yet trained to the point of minute understanding, but they want to be. The knowledge they lack

and wish to obtain may not add to their love of music, for the same reason I have just indicated.

"Then, too, I believe there will be a widespread impulse, a new impetus to study music, which will sweep over this country. Many people have more money now than they have had for some time. They perhaps have long wished to study music, but have never been able to. Now



Harold Bauer, the Distinguished Pianist

they can gratify that desire, and they do so with fresh enthusiasm. On the other hand, I grant, some people may feel restricted just now. But the persons who at once say, because their country is at war, that they will therefore cease to study music, are people who should never have studied at all, if they can so lightly give it up. If they really loved music, and have studied it with sufficient earnestness, they would sacrifice in every other way rather than relinquish their favorite study."

As to German Music

Mr. Bauer spoke at length in regard to the use of German music at the present time.

"All last season I was generally able to give normal programs. In only a few instances requests came asking me to

substitute other compositions in place of the German ones I had chosen. Of course I complied, but I always made it a point, on reaching the place, to inquire who had objected to German music. I found, in most cases, it was simply one person, who was a sort of fanatic on the subject. Of course we have that condition right here in New York.

"I feel that in making up a program it is needful to use some of the German classics, like Bach, Haydn, Mozart or Beethoven, in order to give solidity and balance to the whole musical scheme. Of course it is quite possible to arrange a program without this solid foundation, using music of other nations; it may be interesting and delightful as a novelty, but it will lack something, a certain depth and profundity, a satisfying quality. The musician will understand, but the general listener will not. He may not know why the recital or concert did not please or satisfy him as usual. He may in all modesty think the fault lies with him; that he really doesn't like music as much as thought he did, and the result will be that he will stay away next time. It is the same with orchestral concerts. If the rule is enforced to bar all German music from the orchestra, as it is now in Pittsburgh, and was all last season, orchestral conductors will have great difficulty in arranging suitable lists. And the listener will wonder why orchestral concerts do not appeal to him as he thought they did, or as they used to do. There is not this feeling in the Allied countries against German music. In England, at first, there was a resentment which affected music of enemy origin. But this feeling was very short-lived; in a very few days normal conditions returned. It was seen that German compositions could not be left out of concert and recital programs without serious loss to general musicianship. At the concert very recently given in New York by France's leading orchestra, under André Messager, the principal number was Beethoven's Symphony No. 5. As Mr. Finck then remarked: 'If the French, who have suffered so much more than we have from the war, have the good sense not to vent their spite on innocent old masters, it would ill become American musicians and audiences to show less common sense.' I have not seen the slightest indication there will be such a lack of common sense. Where it has seemed to appear in a few instances was only, no doubt, an hysterical phase which will soon pass away.

The Meaning of Music

"On the meaning of a composition? Ah, there is a subject as difficult of analysis as it is fascinating to contemplate. For when we attempt to put into words the meaning of the music, as we see it, the very words themselves may convey quite a different train of ideas to others. Words may try to overstep the boundary into the inexpressible and ideal where music reigns supreme, and thus defeat their object, since music begins where speech ends. Yet it does help, in some cases, to find speech for certain phases of emotion, or for a musical picture in tones. The early French composers, Rameau and the others, were pictorial, in the sense that they conceived beautiful tonal pictures, like lovely aquarelles, without deep emotional meaning. Debussy, perhaps the most interesting and clever among the modern French composers, has reverted to the methods and style of Rameau and his confrères.

"The untrained listener finds it exceedingly difficult to put into words an emotion of any sort aroused by music. I once questioned a Frenchman, quite illiterate, in regard to the meaning of certain pieces of music and what he thought Schubert's 'Erl King' might suggest. He hesitated, quite at a loss to answer. I helped him by asking whether he thought the music solemn or lively. Finally he said: 'It's gay!' That was what it expressed to him.

"Suppose we contrast two slow movements," and the pianist seated himself at the instrument and played a few measures from the beginning of the Moonlight Sonata, also from the Largo of Chopin's Sonata, op. 58. "Both these movements are slow and serious. To one listener Beethoven's music might sound the depths of woe, while Chopin's might picture calm resignation. To another these symbols might be reversed. A slow movement may seem peaceful or full of sorrow; who shall say which? To one it suggests one thing, to another something quite different.

"Then, too, not all quick movements

are gay, nor all slower movements sad. Neither are all major keys cheerful or every minor key mournful. Think of the gypsy music, so recklessly gay, so bizarre, full of color and life, yet usually in a minor key. The subject of musical significance is very complex. The heart of the matter is that each listener has a different training, mentality, disposition and outlook from all the rest; therefore music appeals to each one in a different way; each finds his own mood or thought reflected in it.

"You liked the MacDowell Sonata? It is a fine work, though rather loosely jointed, especially the first movement. I used to consider the 'Eroica' finer, but I now prefer the 'Keltic.' To continue our subject, do you think it would aid the general listener to place the verses the composer used as mottoes on the program? The 'Pictures,' by Moussorgsky, might have a few words of explanation. They are finely felt and suggestive. The composer had a friend named Hartmann, a painter. This artist arranged an exhibition of his work. The composer visited the gallery, walked up and down before the pictures, and afterward wrote the set of pieces which he called 'Pictures in an Exhibition.'

Among American Composers

"The question of American music interests me very much. I doubt if America yet realizes the value of her native talent. There are many very excellent composers in this country, names that will stand high when it is seen what they have done and can do. Among those coming into prominence is Charles Griffes. I had been greatly pleased with what I have already seen of his piano music. The other day he brought me a new work, a piano sonata, still in MS. It is a splendid piece of writing, broad and noble in outline, full of meaning, subtle in atmosphere. It will not attract the crowd—it is technically very difficult—but it will deeply appeal to the serious musician. From a man who can write such music we may look for even greater things.

"Edward Royce is a composer from whom America will hear in the future. He has done most excellent work already. I have used a Theme and Variations of his in recital, and think highly of them. Alexander McFayden is among the rising composers; so is George F. Boyle, of Baltimore, who, though born in Australia, is doubtless now an American. He has a number of works in the larger forms to his credit.

"Among American women, Mrs. Beach of Boston, has done some excellent work, especially in large form. Though she may be somewhat obvious at times, favoring older methods, her music is spontaneous, melodious and full of charming fancy. Marion Bauer has done some charming things.

"But we might go on indefinitely almost. I have but mentioned a very few of the composers you have in America; there are many more. They do not all, however, write for the piano, which is a curious fact. Last summer those excellent composers and musicians, George Chadwick and Horatio Parker, were with us, and I asked why with all their writing they had produced nothing for the piano. Our instrument evidently does not seem to appeal to many of the composers. It has proved, at all events, a happy medium for Charles Griffes."

(Author's rights reserved)

Brooklyn Y. M. C. A. Orchestra Entertains Marquette Club

A well arranged program was presented by the Red Triangle Symphony Orchestra of the Central Y. M. C. A. of Brooklyn, at the Hotel Plaza on the evening of Dec. 18. This was the first concert of the season under the auspices of the Marquette Club of New York City. The soloists were Laurie Merrill, soprano, who was accompanied at the piano by Harold Gleason of the Fifth Avenue Presbyterian Church, and George Wilton Ballard, tenor. Both were encored. Prof. Carl J. Simonis directed the orchestra. There was a large attendance. W. J. D.

LEO BRAUN

CONDUCTOR

VOICE and REPERTOIRE
Operatic Ensemble Classes

STUDIO: Metropolitan Opera House
1425 Broadway New York

Freeman VIOLINIST
Concerts—Recitals—Instruction
SEASON 1918-19
Personal Address:
160 WAVERLY PLACE, NEW YORK
Phone: Spring 1938

Mr. GEORGE HAMLIN
TENOR

Announces that he has begun teaching for the winter term

Residence address
1070 Madison Avenue

Telephone
Lenox 8186

SAMUEL LJUNGKVIST TENOR
ROYAL OPERA HOUSE
STOCKHOLM
1544 Aeolian Hall, New York

BEULAH BEACH SOPRANO
COSTUME RECITALS—Excerpts from the Operas
CONCERT—ORATORIO—RECITAL
Address: 50 West 67th St., New York

ALMA PETERSON SOPRANO
Chicago Opera Association
AUDITORIUM THEATRE, CHICAGO

ST. PAUL FORTNIGHT RICH IN OFFERINGS

French and Minneapolis Forces and San Carlo Artists in Musical Round

ST. PAUL, MINN., Jan. 1.—Widely different forms of musical expression have found place in the programs of a fortnight in St. Paul. A visiting orchestra, the French Conservatory organization, with André Messager conductor; another from our sister city, the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; a season of opera by the San Carlo Grand Opera Company, an intimate hearing of a new American Song Cycle, by the Schubert Club; a community Christmas Festival in which 7000 persons participated; all these provided the principal numbers in the series.

The Messager concert was in the hands of Hiram D. Frankel and Oscar Kalman, backed by the St. Paul Association of Commerce. In the afternoon this civic organization tendered a luncheon to the visitors, to members of the French Alliance, to the Schubert Club and members of the St. Paul Institute. Charles W. Ames presided over a program of addresses by Charles Michaud, General Lambert (both delivered in French), and others. The concert in the evening was largely attended by music-lovers, lovers of France and supporters of civic enterprise.

M. Messager was greeted by a standing audience and great applause. The program was identical with that played in Minneapolis the night before and drew many from that city for a second hearing, the entire Minneapolis Symphony Orchestra being present. The playing of the Saint-Saëns's A Minor Symphony was followed by the presentation of a huge sheath of American Beauty roses. The floral tribute was received by the distinguished conductor with the same dignified calm, appreciative without being over-demonstrative, which marked his demeanor throughout the evening. In the reading directions for attack, tempo and emphasis were

simply given, and the response was easy and natural. The result was a performance as smooth and lustrous as one might expect from an organization of prize-winners in an ensemble of long standing. The extremely artistic work of Gabrielle Gills in Charpentier's "Depuis le jour" was delightful. The fine texture of the voice, its skilful application to the needs of expression, the exquisite direction were points which still yield pleasure with every memory of the evening. Alfred Brun was the recipient of much grateful appreciation for a superb performance of the violin solo in the "Prelude du Deluge," Saint-Saëns.

The concert by the Minneapolis orchestra followed the program used in Minneapolis the night before. It was extremely well played and brought from the audience highly favorable comment.

The San Carlo Grand Opera Company played a season of four performances at the Metropolitan Theater under the management of L. N. Scott. "The Secret of Suzanne" (sung in English) and "I Pagliacci" formed the double bill of the opening night. "Madama Butterfly," "Romeo and Juliet" and "Aida" completed the succession. The highly competent performers were repeatedly praised by enthusiastic spectators at these performances, including the critical reviewers whose favors were generously dispensed. Angelo Antola, Manuel Salazar, Elizabeth Amsden, Estelle Woodworth, Stella deMette, Joseph Royer and Queena Mario were among the cast to give particular pleasure. Gaetano Merola as musical director sustained his rôle admirably.

The Schubert Club gave its last date before the holiday interim to a study and performance of Arthur Bergh's latest Cycle, "The Congo," and his earlier effort, "The Pied Piper of Hamelin." Harry Phillips, baritone, delivered the lines of the former with Mildred Phillips Kindy at the piano. These two entered into the work sympathetically, gave it the touch which enlivened the pregnant phrases and held an audience of 100 (the club's active section) with an interest which expressed itself in effusive applause. Mrs. Kindy, with Mrs. I. N. Tate at the piano, read "The Pied Piper" with fine musical sensitiveness and dramatic effect. Particular interest was

felt in this program, inasmuch as Mr. Bergh is looked upon as belonging to St. Paul, having spent his childhood and early manhood in this city where he received his early musical training and where his parents still live. Mrs. H. L. Mundy arranged the program.

The City Christmas Festival, under the auspices of the St. Paul Institute with Mrs. Robert M. Seymour, festival director, was built around the community idea. A program of Christmas carols was sung by the audience of 7000 persons under the direction of Rev. Francis Missia and accompanied by the Christmas band of A. L. Snyder. Numbers were sung a capella by the Schola Cantorum, Rev. Missia directing. A processional and tableau of the "Nativity" provided an incident in the evening's plan. Mrs. Seymour's plan to assemble large numbers of "new Americans" in an effort to unite the various elements of the city's population was admirably carried out. The large audience remained to the end of the program. Mary Downey assisted with noticeable efficiency at the piano.

F. L. C. B.

ROCHESTER SYMPHONY IN SEASON'S FIRST CONCERT

Schenck Forces Show Excellent Form—Matzenauer with Dossenbach Orchestra—Baldwin Plays

ROCHESTER, N. Y., Jan. 2.—The first concert of the season by the Symphony Orchestra, Ludwig Schenck, conductor, was given to a large audience at Convention Hall on Dec. 16. The program, which was well played, included Bach's Suite in C Major, Massenet's Ballet Music from "Le Cid" and Overture "Donna Diana," by Reznicek. The soloist was Mrs. John L. Messmer, a local singer who should be heard much oftener. Her voice, though not large, is well trained, pure and sympathetic, and her pianissimos were especially notable for their charm and delicacy. Her aria, "Roberto, O Tu Che Adoro," from Meyerbeer's "Roberto di Diavolo," was finely done, and her group of songs were equally commendable. Herbert Zahn was an excellent accompanist for the songs.

Samuel A. Baldwin, professor of music, College of the City of New York,

Stranded Men on Northern Pacific Sang While They Awaited Rescue

BAY SHORE, N. Y., Jan. 3.—All night searchlights from shore and from off the twenty-three cruise ships, destroyers and other naval craft standing by played on the Northern Pacific, flooding her decks and sides with light. The men on the vessel were singing cheerful songs, and from the tone of their occasional shouts seemed to be having a good time.

gave an organ recital at the Central Presbyterian Church on Dec. 16 to a large audience. The recital was under the auspices of the Western New York Chapter, American Guild of Organists. Mr. Baldwin presented an interesting and exacting program.

On Dec. 30 the Rochester Orchestra, Hermann Dossenbach, conductor, gave a concert at Convention Hall, with Mme. Margaret Matzenauer, contralto, a soloist. The audience was large and gave the singer an enthusiastic ovation. Her arias were "Death of Joan of Arc" by Bemberg, and "My Heart at Thy Sweet Voice" from "Samson et Dalila," by La Forge. The accompanist was the song group, delighting the audience with his accomplishments. The orchestral numbers included César Franck's D Minor Symphony, Mozart's "Magic Flute" Overture and Grieg's "Peer Gynt" Suite.

M. E. W.

Music Supervisor Weds Accompanist

NEW BEDFORD, MASS., Dec. 30.—Rodolphe Godreau, conductor of Le Cercle Gounod and music supervisor in the public schools of this city, was married to Stella Hiller, Dec. 20. Miss Hiller was a resident of Mattapoisett and studied at the New England Conservatory of Music. Last season she acted as accompanist for Mr. Godreau.

A. G. H.

Lona Laske, an Alaskan soprano, was heard in an operatic aria and Charles Formes, baritone, sang the Prologue to "Pagliacci" at the Strand Theater last week. Both singers appeared in costume. The Symphony Orchestra played Mascagni's "Hymn to the Sun." Carlo Edouarde conducted.

LEON SAMETINI



**SOLOIST WITH CINCINNATI SYMPHONY ORCHESTRA,
FEBRUARY 14 and 15, 1919.**

**Soloist with CHICAGO SYMPHONY ORCHESTRA
(Dec. 21 and 22, 1918)**

In SAINT-SAËNS' B MINOR CONCERTO

"ONE OF THE BIG TALENTS OF THE VIOLIN."

—Edward C. Moore, Chicago Evening Journal.

"NOT REMINDING ONE OF ANY OTHER VIOLINIST, BUT ENTIRELY INDIVIDUAL."—Herman Devries, Chicago Evening American.

"THE CONCERTO WAS MADE TO GLOW WITH ITS WARMTH OF INTERPRETATION."—Maurice Rosenfeld, Chicago Daily News.

"HE GAVE IT A READING WITH APPRECIATION FOR THE MEANING OF THE MUSIC."—Karleton Hackett, Chicago Evening Post.

"DISPLAYED ALL THE QUALITIES OF THE SUCCESSFUL CONCERT ARTIST. VIRTUOSO TO HIS FINGER TIPS."

—Henriette Weber, Chicago Herald and Examiner.

"HE PLAYS WELL AND THIS IS NOT INFORMATION TO THOSE WHO HAVE HEARD HIM. I CAN ABSORB A LOT OF SAMETINI'S PLAYING."

—Frederick Donaghey, Chicago Daily Tribune.

Personal Representative:

L. Ferraris, 624 So. Michigan Ave., Chicago

Boston 'Cellists in American Première of Unique Suite by Moor

Work Brought from Paris by Longy and Artists Coached in It by Him—Demand in Hub That Extra Numbers Be Put on End of Program—Symphony Gives Extra Pair of Concerts to Celebrate "Close of Year of Victory"

BOSTON, Jan. 4:—The MacDowell Club began the New Year with a very interesting and diversified concert at Jordan Hall. The MacDowell Club chorus of women's voices, under the direction of Georges Longy, sang American and French part songs, Charlotte Williams Hills and Sergei Adamsky each gave a group of songs. Pauline Danforth played four piano solos and four Boston 'cellists played for the first time in America a "Suite for Four Violinelli," Op. 95, by Emanuel Moor, the Bohemian composer now living in Lausanne. Moor's music is practically unknown in this country, but the Flonzaley Quartet has played several of his compositions, and this suite is dedicated to Pablo Casals, Anton Hekking, Diran Alexanian and Joseph Salmon, "in recognition of their memorable performance on the fifteenth of June, 1909, at the Salle Pleyel, Paris."

The combination of four 'cellos is very unusual; Mr. Longy brought this Suite from Paris last summer and gave generously of his time to coach the four 'cellists, although it made extra work for him, in addition to rehearsing the MacDowell chorus and orchestra. On one hearing the Suite seems more interesting for its unusual character than for special charm of thematic material; it is a *tour de force*, and very difficult for each member of the quartet. The 'cellists were Hazel L'Africain, Alma La Palme, Marjorie Patten-Friend and Florence Colby. Their long and diligent rehearsals bore fruit in a very interesting and effective performance, with an ensemble highly creditable to each player.

Mrs. Hills, who sang with musical feeling and understanding, chose "L'Invitation au Voyage," by Duparo; "Columbine," by Poldowski, and a new song by Fourdrain, "Le Soleil et la Mer." The Russian group, by Adamsky, contained some very interesting and unfamiliar songs by Soloviev, Moussorgsky and Schichkoff, and also several folk songs, all of unmistakable and fascinating Russian flavor.

The chorus sang with the musical intelligence and finish one can always count on from an organization conducted by Mr. Longy. The chorus was accompanied by Renée Longy. Works by three American choruses opened the program, "The Gateway of Ispahan," by Foote; "Summer Wind," by MacDowell, and



Georges Longy Coaching Four Boston 'Cellists for the MacDowell Club's First Performance in America of Emanuel Moor's Suite for Four 'Cellos. From Left to Right: Marjorie Patten-Friend, Alma La Palme, Georges Longy, Hazel L'Africain and Florence Colby

"Dolly," by Chadwick, and for the final numbers there were "Juin," by Locard, and "Le Jardin d'Amour," by Brisset, two attractive French choruses brought from France by Mr. Longy.

There seems to be sound reason in the argument put forth by several reviewers that all encores should be reserved until after the last number on a recital program, so that members of the audience who are unable or undisciplined to spend an indefinite amount of time at concerts may yet be able to hear the entire list of pieces for which they bought tickets. Last Sunday's concert in Symphony Hall, for example, began as usual at 3.30, but it was not until after six o'clock that the last scheduled number was reached, in spite of the fact that the program in itself was not an extremely long one. Of course, this is evidence of the popularity of the performers, but it is also evidence of the disposition of the audience to try to get fifteen to the dozen for its money.

Leginska and Rosen Score

The musicians given this enthusiastic reception were Ethel Leginska and Max Rosen. Mme. Leginska is already well known in Boston and has a large and devoted following. She played with her accustomed enthusiasm and abandon in the more brilliant numbers of the program, and with restraint and sympathy in the Chopin C Sharp Minor Etude. Mme. Leginska prefers to play in subdued light, and Symphony Hall was, therefore, illuminated during her numbers by only the ceiling chandelier, every light on the stage being out. Symphony Hall is not a gay auditorium, and with the white walls of the stage turned a dull gray by the absence of light, the atmosphere of the hall, instead of being sympathetic, was cheerless, vault-like and depressing.

With Mr. Rosen came welcome lights and the expectant curiosity of a violinist unheard before in Boston. Mr. Rosen did not disappoint his audience. He played as a modest but serious and proficient musician bent on interpreting his music rather than attracting attention through personal idiosyncrasies. The audience responded to his warmth of tone, technical ability and musical interpretations.

The second of Joseph Bonnet's Christmas organ recitals in Emmanuel Church

was held on Dec. 29 to another large and appreciative audience. Mr. Bonnet's program began with music by unfamiliar composers of the eighteenth century, and led through Bach and Handel to Franck and D'Indy. Franck was represented by his charming "Pastorale" from the "Six Pièces Pour Grande-Orgue."

Laura Littlefield, soprano, was the soloist with the "Boston Symphony Ensemble" in the last Sunday afternoon concert at the Boston Athletic Association. She sang the aria, "Un bel di," from "Madama Butterfly," and a group of songs which included the old English folk song, "No, John," Fay Foster's "One Golden Day," and "The Nightingale," by Delius. Mrs. Littlefield was given a very enthusiastic reception.

Symphony's Victory Concerts

The Boston Symphony Orchestra gave an extra pair of concerts on Dec. 30 and 31 to celebrate "The Close of the Year of Victory." Incidentally the concerts took the place of the first ones last October, which were temporarily cancelled during the influenza epidemic. A chorus was added to the orchestra, and the program, especially designed for this occasion, contained music from all the principal Allied countries.

The concert opened with the national anthems of France, England, Belgium, Italy and the United States, after which each of these countries was again represented by a piece of concert music. For France there was Bizet's Overture "Patrie"; for England, a "Suite of the Sixteenth Century," arranged by Henri Rabaud; for Belgium, Franck's CL Psalm; for Italy, Verdi's Te Deum for double chorus, and for the United States, the first Boston performance of a new patriotic hymn, "Land of Our Hearts," by George Chadwick.

Mr. Chadwick's hymn found immediate favor with the audience. It is a straightforward choral number and eminently singable; it is effective, but by simple means within the ability of any good chorus. The People's Choral Union have already announced their performance of it, and undoubtedly it will soon be in the repertoire of many other choruses.

Bizet's overture has come into favor with orchestras this year on account of its patriotic appropriateness, but it is

generally agreed that as music it does not rank with "Carmen" and the "Arlésienne" Suites. Verdi's Te Deum was perhaps the most impressive number of the concert. A remarkable work for any composer, it is all the more remarkable when one realizes that it was composed by Verdi at the age of eighty-four. This concert was arranged at rather short notice, and the general verdict is that the chorus had hardly sufficient time for rehearsal to acquire the confidence necessary for a first class performance of the Te Deum, but even with this drawback the work was well worth hearing for its nobility and sincerity.

Mr. Rabaud's "Suite of the Sixteenth Century" was given its first concert performance. It is a version for a larger orchestra of some music which he originally arranged for Lucien Nepot's production of "The Merchant of Venice" at the Theater Antoine in Paris in 1916. Mr. Rabaud found the original melodies in the Fitzwilliam Virginal Book, an Elizabethan collection of manuscript music for the clavier. The suite shows Mr. Rabaud's taste in selection from the old music and his skill in its arrangement. It has great charm and feeling for the musical flavor of the period, with neither undue archaism nor unwarranted modernization. Franck's CL Psalm, for chorus, orchestra and organ, made a brilliant and joyous climax to the program. It has been heard in Boston before, but only with organ accompaniment; it gains greatly with the addition of the orchestra. The concert closed with one verse of "America."

Celebration on the Common

A more "popular" musical celebration of the end of 1918 took place on Boston Common from 11.30 to midnight on New Year's Eve. While the rest of the city, except for the watch night services in the churches, was given over to revelry, about 15,000 people, oblivious to a freezing drizzle which coated both their clothing and the ground with a film of ice, gathered around the Parkman bandstand and engaged in a community "sing" arranged by the War Camp Community Service. Alfred Hallam, musical director of this organization, led the singing, which was accompanied by a brass choir, and at times by an off-stage chorus of rattles and tin horns. The songs included "America," "Auld Lang Syne," "Suwanee River," "Smiles," "The Long, Long Trail," "Keep the Home Fires Burning," "Nearer, My God, to Thee," and the Doxology. At 11.55 Mr. Hallam requested the people to stand for a few moments in absolute silence in memory of the men who sacrificed their lives for their country. "The Battle Hymn of the Republic" followed, and when the bells and whistles announced the stroke of midnight everyone sang "Ring Out, Wild Bells." The sing closed with the "Marseillaise" and the "Star-Spangled Banner." C. R.

WALTER MILLS
American Baritone
1918-19—Recitals—Concerts

Address—care of Musical America, 501 Fifth Ave., New York

BERNARD SINSHEIMER
The Sinsheimer String Quartet

Violinist—Instruction—also all Branches of Ensemble Playing

307 West 79th St., New York Phone 1854 Schuyler

WASSILI LEPS

Conductor

Opera—Symphony—Oratorio

STUDIO: 135 East 66th Street, New York City
Telephone Plaza 5501

KATHRYN MEISLE

AMERICAN CONTRALTO
CONCERTS—ORATORIO—RECITAL

Management: Calvin Franklin
1543 Ruan St. Frankford, Philadelphia

KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Bedford 5472-W

RIEGGER
SOPRANO

Concert—ORATORIO—Recital

Exclusive management: ANNIE FRIEDBERG
1425 Broadway, New York

LAVINIA DARVÉ
LYRIC SOPRANO

On tour with Createore Opera Co.

160 Claremont Avenue New York
Telephone Morningtide 6280

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS
JOHN C. FREUND, President MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange, Telephone Harrison 4383
Margie A. McLeod, Manager
Edward C. Moore, Correspondent

BOSTON OFFICE: Room 1011, 120 Boylston Street
Telephone 570 Beach
Charles Roepper, Manager

CINCINNATI OFFICE: Louis G. Sturm
1933 Auburn Avenue

PHILADELPHIA: Thomas C. Hill
c-o Philadelphia "Evening Bulletin"
H. T. Craven
c-o Philadelphia "Evening Ledger," Correspondents

SAN FRANCISCO: Mrs. Edward Alden Beals
2823 Broderick St.
Phone, Fillmore 3529

MEXICO CITY, MEXICO: Eduardo Gariel
National Conservatory of Music

HAVANA, CUBA: E. F. O'Brien
Malecon y Blanc

BUENOS AIRES, ARGENTINA: Douglas Stanley
Cassilla de Correo 500

EUROPEAN OFFICES

PARIS: Mrs. Leonora Raines
27 Avenue Henri Martin

LONDON: Helen Thimm
12 Nottingham Pl., London, W.

ROME: Alfredo Casella, 11 Via Quirino Visconti, Rome, Italy

MILTON WEIL - - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
For Canada.....4.00
For all other foreign countries.....5.00
Price per copy......15
In foreign countries......15

New York, January 11, 1919

ACKNOWLEDGMENT

The editors and publishers of MUSICAL AMERICA desire to acknowledge the hundreds of Christmas cards, New Year's cards, telegrams, letters, expressing confidence and good will in the publication, which they have received from their subscribers and advertisers from all parts of the country, and which include words of good cheer from some of the most distinguished artists, musicians, teachers, heads of colleges.

Such indorsement of the work which they are doing and of the general policies of the paper is all the more grateful for the reason that it was, naturally, wholly unsolicited.

It may be well to add that during the past year the work of the paper, owing to war conditions, has been conducted under grave difficulties. Many members of the original staff volunteered or were drafted, in addition to which the postal service was seriously affected, and to make matters worse, if possible, a strike of the printers virtually suspended the entire publishing industry in New York City, except for the daily papers, for a period of ten days.

However, the outlook is for better conditions during the present year, especially as peace is within measurable distance of being declared.

It is needless to say that the editors and publishers will continue their efforts to keep up the high standard which they have so far endeavored to maintain and thus continue to merit the confidence of their readers and advertisers, more particularly as their guiding policy is to treat everybody and everything, as far as possible, strictly "on the merits."

In one regard the editors and publishers believe that they have merited the approval of all those engaged in the musical world because of the constructive work which not only the paper itself has undertaken, but which the chief editor and treasurer have undertaken.

This work, in connection with the Musical Alliance, has included public addresses by the chief editor in nearly twenty leading cities, during the past year, where he has spoken to about a hundred thousand people and something like fifty thousand high school children, to arouse them to an appreciation of the value of music in the national, civic and home life and of what this country has already accomplished in the way of musical progress. This work was the means of inducing Governor Brumbaugh of Pennsylvania to issue a proclamation urging the value of music as an aid to win the war. It had a great effect in assisting the movement to establish community choruses and, through the Alliance, is now endeavoring to arouse public sentiment to establish a Ministry of Fine Arts in the national government.

It can justly claim that it has exerted a powerful influence in inducing a more appreciative attitude on the part of the American public to our own composers, musicians and music teachers.

It has been largely instrumental in defeating the proposed increase of the war tax on tickets to the opera, concerts, indeed, to all musical entertainments. This proposal to raise the tax from 10 to 20 per cent would have put a burden upon all musical activities which virtually would have caused the suspension of many, especially as it came at a time when the influenza epidemic had seriously affected our musical life through the closing of the auditoriums in a large number of cities.

Finally, it is concerned in a nation-wide movement to carry music into the great industrial plants, not alone in the way of the formation of choruses, bands and orchestras to entertain the workers after their day's work is done, but during factory hours. What this must mean in the way of increasing the interest in music need not be dwelt upon.

In this constructive work MUSICAL AMERICA stands alone.

"HATS OFF, GENTLEMEN—"

Bare your heads, men of music, and salute a gifted sister! Had Lili Boulanger lived to deliver a mature message, she might have upset a still too prevalent tradition. For after all there is no immutable law which dooms women to eternal mediocrity in artistic creation. Parnassus is not reserved exclusively for the brawnier sex.

The fact that no woman Beethoven has ever flashed across the heavens proves nothing at all. Looking facts in the face one is bound to admit that everything was against the birth of such a phenomenon. Too many oracular ones had settled it among themselves that the thing couldn't happen because it hadn't happened, and besides it was ridiculous. Women were admirable in their province, a province whose limits were sharply defined. Nowadays, happily, the wind is veering. More and more is it coming to be realized and conceded that "women are people." After this profound discovery anything is possible.

In all seriousness, why should women be impotent when it comes to creating great music? Their sense of the beautiful is no whit inferior to men's; they are equally responsive, brave, and intelligent. Their speech may be softer, but what it conveys can be just as vital and arresting as their brothers'. It would be criminally silly to condemn the work of women out of hand on the gallant theory that certain prerogatives and callings are men's and men's only.

Along with a mass of evil wreckage the wave of war cast up some truths that permanently alter women's status in the eyes of men. It proved that women are equal to big emergencies. Henceforth it won't be so popular to decry the powers of the gentler sex. This altered attitude will not be without effect in matters artistic. Sex prejudice will no longer be generally condoned.

When it comes to evaluating women's actual creative prowess one is not entirely adrift in strange seas. The recently heard cantata, "Faust et Helène," by the young Frenchwoman, Lili Boulanger, sheds some light on the question. The work of a girl of nineteen, it is laden with promise of big achievements and is brilliantly polished technically. As MUSICAL AMERICA's critic remarked, it would have been a remarkable work for a youth of like age.

If "Faust et Helène" and its composer (a Prix de Rome winner) prove anything, they prove that the future music belongs to men and women alike. Away with intolerance and shabby sophistries. Far better to echo Schumann's famous exclamation and cry, "Hats off, gentlemen, a genius!" when a woman luminary passes our way. For gifted—signally gifted—women there are and will be, reactionaries to the contrary notwithstanding.

TO OUR ADVERTISERS

During the last four years, that is, during the war period, the cost of producing periodicals has virtually doubled. During this period, while some industries, notably those connected with the manufacture of munitions and other war products, have been exceedingly successful, the periodical industry has suffered, being also burdened by the zone rate of postage imposed by our present Congress.

In view of this condition, the publishers are compelled to raise their advertising rates 25 per cent, which raise, however, will not go into effect until March 1, 1919.

THE MUSICAL AMERICA CO.

PERSONALITIES



Photo by Bain News Service

Thelma Given, the Violinist, Studying Central Park's Beauties

"Every Auer on the hour" is the latest way to describe the output of this justly famous teacher's pupils. One of the most charming of Auer's artistic family, Thelma Given, recently demonstrated at her début that before proven theorem that musical endowment has no sex. In the picture she is investigating the charm of Central Park.

Hempel—Frieda Hempel, the Metropolitan soprano, has mourned the loss of a tiny dog, named Pitti, after the Pitti Palace in Florence, near his birthplace.

Fontrese—Marguerite Fontrese, mezzo-soprano, who has been heard much at Red Cross and Liberty Loan concerts, is the model of Foringer's "The Greatest Mother in the World."

Saint-Saëns—Camille Saint-Saëns, composer and pianist, is not daunted by the passage of eighty-two years from appearing still on the concert platform. One hears of his recently giving a recital at Rouen with Plamondon, the singer, and Willaume, the violinist.

Herbert—Victor Herbert, the composer, who preceded Justice Dowling as president of the Friendly Sons of St. Patrick, is pleased with the results in Ireland of the recent elections. "I cannot see how Ireland can be denied her place at the peace table," Mr. Herbert is lately quoted as saying.

Mackaye—Percy Mackaye, librettist of De Koven's "Canterbury Pilgrims," has recently expressed himself as of opinion that "the economics of opera creation should be fundamentally changed. Composers and dramatists of tested capacity should be enabled to work together, in equality of craftsmanship, by means of direct commissions from opera houses."

Fornia—Whether animals as a constitutional right are entitled to one or more bites may be judicially determined in this county when an action brought against Rita Fornia, Metropolitan Opera soprano, as the owner of a prize although recreant bulldog, comes to trial. The bringer of the action claims \$10,000 damages, which would seem to make meals for a bulldog even more expensive than the high cost of living would suggest.

Hammerstein—The famous impresario, who, it is said, will soon revive a merry opera-war beside which the Balkan controversies will look a tame thing, has a grandson of the same name. An elderly woman recently inquired for "Oscar Hammerstein" at the theater of which the younger Oscar is stage manager. But when the grandson appeared, the ancient dame's indignation knew no bounds. "The idea of pretending to be Oscar Hammerstein!" she announced. "Where's your plug hat?" And away she went, her rage unbounded.

Rabaud—Henri Rabaud, conductor of the Boston Symphony Orchestra, was notified on New Year's Eve that he had been elected a member of the Institute of France in the section of fine arts, one of the highest distinctions conferred upon composers and musicians in that country. Besides Mr. Rabaud, the musical composers who also are members of the "Académie des Beaux Arts," under the "Institute," are Saint-Saëns, Dubois, Paladilhe, Faure, and Charpentier. Mr. Rabaud replaces Widor, who has become "Secrétaire Perpétuel."

Thibaud—Jacques Thibaud, French violinist, was pleasantly surprised last month at his appearance with the Cincinnati Symphony Orchestra, under Ysaye, to be greeted by a flourish of trumpets from the players. On the second appearance, next day, the orchestra played a double fanfare and the entire audience spontaneously rose to their feet. Mr. Thibaud was touched by the demonstration, and also by the singular coincidence that the last time he had been similarly honored, in Copenhagen, it had been at the playing of precisely the same program.



BY CANTUS FIRMUS

An Episode in the History of the New Musical Republic

SCENE: Palace of President Minuett-ski, new president of the brand new European Republic of Bohemia. The President is seated at his grand piano, disposing of his left-hand arrangement of "Don Giovanni," while he affixes his signature to state documents with his right.

PRESIDENT: Sordinawrenski!

SORDINAWRENSKI (reverently): Yes, Your Virtuosity?

PRESIDENT: I have appointed you Secretary of State because I have always been a warm admirer of your art, as you know. You are a marvelous violinist—no, don't grovel in the dust before me—you are not a pianist.

SORDINAWRENSKI: Your Virtuosity's words touch my heart.

PRESIDENT: Don't mention it. I can't help it, it's my pleasure. Now Sord., we must talk about state affairs a little, as much as I dislike to interfere with your practice hours. Have you prepared a list of Cabinet officers?

SORD.: Here, Your Virtuosity.

PRES.: Stamoski, Zghbkamski—um-m-m what's this, Blavatski?

SORD.: The conductor of the Blimski Symphony, you remember, the leader who accompanied the Liszt E Flat Concerto miserably—

PRES. (wildly): Who spoiled my cadenza by coming in a bar too soon, who overwhelmed me at the finale!! And you suggest this owl of a conductor as a member of my Cabinet—you assassin of art, you ingrate—you whom I dragged from your Wieniawski and Spohr—you defamer of the Paganini—

SORD. (hoarsely): Don't go too far, Your Virtuosity! I may be only a violin virtuoso, but I have a heart! Listen to me further, Your Virtuosity!

PRES. (somewhat calmer): What excuse is there on earth for such a proposal—speak!

SORD.: I have proposed Blavatski as a member of your Cabinet—but listen. Your Virtuosity said himself that he wanted a new office created, a Master of State Music, whose business it will be to reconcile all the musicians of the land and form them into one great body, to act as the arbiter of all disagreements of our pianists, violinists, opera singers and concert artists with their managers; to select the best technical methods for our newly founded National Conservatory; to decide on the merits of our composers' works.

PRES. (seeing a great light): And

you have proposed Blavatski as the man to fill this place?

SORD. (modestly): I have, Your Virtuosity, and what is more, I have proposed that he be named Official Judge of All Prize Competitions.

PRES. (in great glee): Sordinawrenski, come to my heart.

(Tableau)

PRES.: And now, my dear fellow, get your fiddle and we'll look over the last movement of the "Kreutzer" Sonata.

(Curtain)

As London Sees Us

[From the London Daily Telegraph]

Strange things happen nowadays in musical domains, as elsewhere. What think you, for instance, of the interpolation of patriotic and kindred ditties into operas regarded more or less as classic? Well, "The Daughter of the Regiment" is hardly, perhaps, an operatic classic. Still, one can imagine Donizetti's ghost hovering uneasily about the precincts of the New York Metropolitan during the recent performance of that famous work at which Frieda Hempel sang "Keep the Home Fires Burning." In what part of the opera, one wonders, did she oblige with that insidious air? Surely not in the scene where the jolly vivandiere takes leave of her comrades of Napoleon's army.

With expectant interest we now await particulars of further developments on these novel lines. In substitution of the Soldiers' Chorus, a performance of "Faust" at the Metropolitan may already have been enlivened with the strains of "Tipperary," and we may still hear of New York operagoers welcoming the introduction by Caruso of "Over There" in the scene of Rhadames' triumphant return from conquest in "Aida."

Observations on Titles

Any titled foreigner can vouch for the American's keen anxiety to observe all the social punctilios in the matter of correct prefix of title. Any Washington official will tell you that the President is presented with all sorts of titles by visitors who wish to be proper at any cost. "Your Honor," "Your Reverence," are only a couple of these gratuities. We have heard good Americans cast such salutations as "His Highness" and "Mr. Markwees" and "Your Highness" on an unoffending, broken down French nobleman. No loyal Oklahoman or well-ordered Georgian would omit the "Professor" or "Doctor" in addressing a Godowsky or Eddy Brown. Caruso would, of course, be "Signor," or perhaps "Mess-yuhr" in Mobile, Ala., where the French class flourishes. We find it

more difficult to be so formal with artists of the other sex, so we clasp "Madame" (which is pronounced like an epithet in the cosmopolises of our Middle West) on every female pianist, singer and musician, be she sixteen or sixty. Little Miss Novaes is "Madame" to these ceremonial Latins. Melba is always Madame Melba, of course, overlooking the lapses of the South Carolina gallants who must refer to her as Mademoiselle Melba.

And now we come to our point: Melbourne has gone back to the ancient form and now addresses our Madame Melba as Dame Melba, out of deference to her art, her civic deeds and her new grandchild.

Dame! The title is one of gracious dignity and Dame Melba accepts the honor in the proper spirit of gratitude. Now why not adopt the splendid old title in our own United States? We know a dozen Madames who might be elated at the idea. When shall we begin?

Mischa Should Split His Fee with this Writer

Mischa Elman was taken ill last Thursday and therefore could not appear as soloist with the Russian Symphony. But we find this review in the following morning's *Telegraph*:

The Russian Symphony Orchestra, with Mischa Elman as soloist, attracted a large audience to Carnegie Hall yesterday. . . . The Concerto for violin with orchestra found Mr. Elman at the peak of his wonderful technique and won from the fine audience a unanimous demonstration of spontaneous approval.

* * *

You Know Mr. Skeats

[From a N. Y. Times Editorial]

John Hay's fine poem, "When the Boys Come Home," written in Civil War days, was set to fine music by Oley Skeats in 1917.

One Career Blasted by War, Mr. Fucito Builds Another



Salvatore Fucito, Vocal Teacher, Who Is Also Pianist, Accompanist and Coach

MANY have been the tales of woe of musicians whose homes and careers have been broken up by the war.

Somewhat unique among these is the story of Salvatore Fucito, pianist, accompanist and coach, who had been concertizing in Berlin for the goodly term of fifteen years when the war broke out and cost him the loss of his property and his prospects. Mr. Fucito is, however, a musician of resource, and with one career spoiled he set about making another, and a very good one it is after but a few years of making.

On his return to Italy he met Caruso and was associated with him in Milan as accompanist, and in 1915, when he came to this country, he was engaged by the Metropolitan Opera Company as assistant conductor for the seasons of 1915-16 and 1916-17. At the Sunday evening opera concerts during this time he played the accompaniments for the vocalists, and he again became accompanist for Caruso, who is to sing some of his Neapolitan songs at concerts in the near future. Mr. Fucito's training in composition was received at the St. Cecilia School in Rome, where he also studied piano. His chief master in piano was the famous Sgambati.

At his studio in New York Mr. Fucito is coaching singers for operatic appearances and is also giving vocal instruction.

Among the many well-known vocalists whom Mr. Fucito has coached are Raisa, Romaine, Mellish, Crimi, the late Luca Botta, and Miss Eaton, a new singer who is to make her debut at the Metropolitan.

JOSEPH BONNET IN HOLIDAY PROGRAM

Joseph Bonnet, Organist. Recital, Aeolian Hall, Afternoon, Jan. 2. Reading by Alfred Noyes. The Program:

"Star-Spangled Banner"; "Voluntary," Henry Purcell; "Recit de tierce entaille," de Grigny; Prelude, Clerambault; Tenth Organ Concerto, Handel; Poems by Alfred Noyes; "Alsatian Christmas Carol," Guilmant; "Elves," Bonnet; "Rhapsodie Catalane," Bonnet.

Under the auspices of the Diocesan Auxiliary of the Cathedral of St. John the Divine, Joseph Bonnet, the French organist, was heard on Thursday afternoon in a program that finely demonstrated his especial abilities in the handling of his instrument, and Alfred Noyes, the English poet, read from his own works.

Mr. Bonnet's virile style, his fluent technique and his skill in the production of unusual effects have all been conceded ere this, but they were particularly evident in the group of seventeenth and eighteenth century numbers with which he began. The majestic measures of the Purcell "Voluntary," the beautiful left-hand *cantilena* passages and the fine contrasts of the de Grigny composition, and a charming Prelude by Clerambault, organist to the Grand Monarque, were all interpreted by Mr. Bonnet with a noteworthy taste and delicacy.

The Handel Concerto was played in masterly fashion, with sonority of tone, joined to fine contrasts in color. The Allegro's spirited delivery gave opportunity for an exhibition of Mr. Bonnet's fluent technique. His mastery of staccato effects is a rare thing in organ playing, and he is equally at home in the production of a *pianissimo* echo-like in its soft beauty, or in the *forte* expression of a temperamental vigor. A certain intellectuality, not to say a lack of sensuous warmth in Mr. Bonnet's art, is perhaps not observable by many hearers, since the organ's possibilities in that line have been so frequently over-demonstrated by other players.

His own arrangements of Catalonian Christmas carols were interesting in their good musicianship, and the pedal cadenza of the last named was a veritable *tour de force* of virtuosity. C. P.

Stokowski and Altschuler Forces to Play New Works by H. P. Hopkins

The Philadelphia and Russian Symphony Orchestras will each produce a new work by Harry Patterson Hopkins, New York organist and musical director of the Savoy Theater. The symphonic prelude, "Garden of Dreams," pleased Mr. Stokowski as soon as it was tried out, while two symphonic sketches were written at the suggestion of Mr. Altschuler, who wanted something original with an American atmosphere.

Manager Hinshaw of the Society of American Singers announces that Maggie Teyte will not, as planned, appear in "Fra Diavolo" when it is presented Jan. 13 at the Park Theater, as arrangements have been made for her reappearance in "Madama Butterfly" and "Mignon." The rôle of Zerlina in "Fra Diavolo" will be sung by Bianca Saroya, the young soprano from the Boston Opera Company.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 49 Ernest Schelling

ERNEST HENRY SCHELLING, pianist and composer, was born in Belvedere, N. J., July 26, 1876. Considered a child prodigy; at the age of



Ernest Schelling

four appeared in concert in Philadelphia. Was sent abroad and at age of seven became pupil of George Mathias at the Paris Conservatory. In 1890 studied with Hans Huber in Basel, where he also pursued his education at Basel University. Remarkable for his precociousness, was taken on tours through Europe;

there met Paderewski, 1898, and became his pupil. Since 1901 has made tours through Europe, North and South America, in recital and with leading orchestras. In 1909 chosen by Paderewski to replace him as pianist at the Polish Chopin Centenary Festival. Has done much composing, including a "Suite Fantastique" for piano and orchestra, which he played with the Amsterdam Concertgebouw, 1907, London Symphony and Boston Symphony Orchestras; his "Symphonic Variations" for piano and orchestra, first played by him in 1915, with Boston Symphony; Violin Concerto played first by Kreisler, Boston, 1916; other works include chamber music, piano compositions and other shorter numbers, concertos, etc. With Paderewski has done much work for Polish relief. In August, 1917, was appointed a captain in the United States Reserve Corps, relinquishing his recital engagements to help in the intelligence work of the army. Is a member of the National Institute of Arts and Sciences here, and a Comrade of the Order of Alfonso XII. Married, Lucie Howe Draper, 1904.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Clara Clemens's View of the Musical Tastes of Fighting Men

To the Editor of MUSICAL AMERICA:

I have read with interest the letter from Mrs. Byers which appeared in the Open Forum of your issue of Dec. 28 regarding an article which you published some time ago about the kind of music that the fighting men want to listen to.

It seems to me that you both miss one very simple point, which is none the less important because it is so simple. Does the fact that they are fighting men make any difference? When a man becomes a fighting man, do his tastes suddenly undergo a complete change? Does he all at once cease to care for the things he has always loved and to love the things he has always disliked? To my way of thinking, the answer would be, No.

If a man has cared for classic music all his life, he will continue to care for it even when he becomes a fighting man. And if a man has never cared for classic music, but has always doted on the so-called popular music, becoming a fighting man won't make him a high brow.

The discussion resolves itself into the question of whether the artist believes it his or her mission to educate the men or to entertain them. Just why fighting men should be subjected to compulsory

education, when people in civil life over the age of sixteen are not, I cannot see. If, on the other hand, the artist has a genuine desire to amuse and comfort them and harbors no thoughts of self-aggrandizement, she will give them what they want. An experienced artist with the ability to size up an audience can tell pretty well what it would like and, as most of the entertainments at the camps are very informal, she can generally please if she wants to.

CLARA CLEMENS.
Detroit, Mich., Dec. 29, 1918.

Believes Musical Profession Is Doing Utmost to Re-employ Fighting Men

To the Editor of MUSICAL AMERICA:

I noticed the letter written by "A Reader," and your editorial in the last issue of MUSICAL AMERICA, regarding the non-employment of musicians who are returning from France.

MESSANGER FORCES BEGIN NEW YEAR IN PITTSBURGH

Cortot Assists in Thrilling Concert—
Creatore Artists to Give Opera—
Olive Nevin in Recital

PITTSBURGH, PA., Jan. 4.—Musically we have started the new year splendidly with the entrance of a great symphony orchestra under the baton of that veteran conductor, André Messager. On New Year's night the Conservatory forces gave us a concert that had considerable thrill, Messager directing with unusual verve and dash, and Alfred Cortot as the pianist. The program had two novelties, the d'Indy "Wallenstein's Camp" and the Beethoven's C Minor Symphony, which was the first Beethoven number played here in a long time. In its woodwinds the Paris orchestra was more impressive, perhaps, than any of our native organizations, although the strings did not reach the same standard.

Alfred Cortot used Saint-Saëns's Fourth Concerto as his vehicle, and played it like the master that he is. He was called out three times and graciously responded with two encores, which added more lustre to the program. The concert was under the auspices of the Pittsburgh Orchestra Association.

On Monday Olive Nevin gave a recital of Anglo-American songs, with Carl Bernthaler as accompanist. Her numbers ranged from Sterndale Bennett to Cadman, Hadley and Ward-Stephens, and she also gave a group of Ethelbert Nevin's songs.

Elizabeth Waddell, organist of the East Liberty Presbyterian Church, has resigned to go abroad with the "Y." Miss Waddell was the most talented of the younger accompanists and, as good accompanists are rare, her absence will be regretted.

The Creatore Grand Opera Company will present eight performances of grand opera at the Pitt Theater. This is the first time that playhouse has aspired to opera, everything else having been staged there from the "movies" to the "polite varieties." H. B. G.

Alice Nielsen Sings in Montreal for Canadian Soldiers

A long distance telephone message to Annie Friedberg's managerial office in New York called Alice Nielsen to Montreal, where on Monday night she sang at a big benefit for the blinded Canadian soldiers.

"Faust" Metropolitan's Brooklyn Offering on New Year's Eve

The performance of "Faust" given at the Brooklyn Academy of Music by the Metropolitan Opera Company on New Year's Eve filled the large opera house to capacity, with many standing. A competent cast, with Giovanni Martinelli in the title rôle and Frances Alda as Marguerite, included Raymonde Delaunoy, who made a very favorable impression both vocally and histrionically as Siebel; Leon Rothier, who sang splendidly as Mephistopheles; Ananian as

In the first place, it would look very bad if this bit of news would find its way over to Germany, so I believe "A Reader" should have signed his or her name to such an important article.

Personally, I believe that the musical profession is doing everything possible to employ the men who have made the great sacrifice. Therefore, if "A Reader" knows of any such men who are being treated so unfairly it is his or her duty, as an American citizen, to name such musicians, so that they can get into one of the symphony orchestras.

It is only fair to the American public that such an orchestra should be exposed before the musical public, and if "A Reader" knows of such an orchestra he should tell us which one it is, and I can assure you the great American musical public will know how to deal with such an orchestra.

ALEX. M. JARECKI.

New York City, Jan. 5, 1919.

Wagner; Kathleen Howard, who made a clever *Marthe*, and Robert Couzinou, after his big scene in the third act was recalled a score of times. French being the native tongue of many in the cast, the atmosphere was well sustained. Mr. Martinelli sang with a suavity and beauty of tone which captivated, and Mme. Alda left little to be desired vocally. Pierre Monteux conducted.

A. T. S.

Letz Quartet Gives Third Concert of Educational Chamber Series

The Letz Quartet gave its third concert before the Educational Chamber Music Society, at the Educational Alliance in New York, on Jan. 5. The numbers on the program were the Mozart String Quartet in G Major, Tchaikovsky's Piano Trio (in memory of a great artist) and Grieg's String Quartet in G Minor, all of which received artistic interpretations. The next program of the series will be given on Feb. 2.

Yvette Guilbert Ends Recital Series

Mme. Yvette Guilbert repeated the song groups given in her concert of Dec. 29 at her final recital at the Maxine Elliott Theater on Sunday evening, Jan. 5. Audiences that have come to watch eagerly for this series of recitals will regret that they have ended, as they were high-lights, even in a season replete with excellent offerings. Emily Gresser, violinist, was again the assisting artist, giving the Mozart Concerto and a group of smaller numbers. Maurice Eisner was at the piano for both Mme. Guilbert and Miss Gresser.

M. S.

Max Pilzer, the gifted violinist, scored a genuine success as soloist with the New Haven Symphony Orchestra recently, when he performed the Brahms Concerto.

BAUER GIVES FINE BENEFIT RECITAL

Harold Bauer, Pianist. Recital,
Æolian Hall, Afternoon, Dec. 31.
The Program:

Prelude and Fugue in E Minor, Mendelssohn; "Album for the Young," Schumann; Sonata in G Major, Op. 28, Beethoven; Fantasia in F Minor, Op. 49, Chopin; "Irish Tune," Grainger; "Papillons" and Three Album-leaves, Grieg; "Clair de Lune," Debussy; "The Wind," Alkan.

Excellent as any of his recitals must necessarily be was that which Harold Bauer gave for the benefit of the endowment fund of the Union Settlement Music School. Mr. Bauer has been on the Board of Directors of this institution for two years, frequently makes addresses to the students and is otherwise active in the work, and gave this recital of his own will and accord as an evidence of his interest in the school.

There was a good-sized audience in attendance, several persons being seated on the stage, and every offering was of course received with enthusiasm. The Schumann "Album für das Jugend" roused considerable jollity, but more interesting because more unique was the inclusion of the Grieg pieces on the program. Mr. Bauer played them so beautifully that the thinness which is generally supposed inseparable from Grieg's smaller piano compositions gave way to a charming romanticism which, if not exotic and full-bodied, was certainly not anemic or spineless.

D. J. T.

HEAR HARTFORD ORCHESTRA

R. H. Prutting Conducts Philharmonic Concert—Club Song Program

HARTFORD, CONN., Jan. 4.—The first concert for this season by the Hartford Philharmonic Orchestra was given at Parsons Theater on Jan. 2, following a public rehearsal in the afternoon. Robert H. Prutting conducted, and Maurice Kaufman, concertmaster of the orchestra, was the soloist. The audience was not large, but most appreciative, recalling Mr. Kaufman twice after his concerto. The program included the Coronation March, Op. 13, Svendsen; Symphony No. 5, Dvorak; Concerto for violin, Mendelssohn; Suite No. 2, "L'Arlesienne," Bizet; Overture to "Phédre," Massenet.

The program at the meeting of the Musical Club on Jan. 2 was made especially interesting by the interpretation of songs composed by Warren S. Smith of Boston and sung by Geraldine Marwick, soprano, accompanied by the composer. Miss Neilson also sang three Danish songs, accompanied by Miss Lorenz. Mr. Van Maasdyk, violinist, played the Sonata in F Major by Beethoven, accompanied by Mrs. Louise Spieske Hart.

T. E. C.

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

YVONNE

DE TREVILLE

COLORATURA SOPRANO

Management: Alma Voedisch, 25 W. 42nd St., New York.

Personal Address: The Rockingham, 1744 Broadway, New York City.

New address

206 West 71st St.
New York

MARIO
SALVINI

VOICE

TEACHERS and STUDENTS

Musical Memory, 54 Exercises.

Intellectual Memory, 10 Exercises.

Fore Feeling, 15 Exercises, the three, \$10.00.

How to Memorize Music, 14 Exercises, \$10.00.

Address: EFFA ELLIS PERFIELD

St. James Hotel
109 W. 45th St. New York City
Phone Bryant 3247

E. Presson Miller

Teacher of Singing

826 Carnegie Hall

Tel. 1350 Circle

MISCHA ELMAN

NOTE:—THIS SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

CONSTANCE & HENRY GIDEON

with America's Over-There Theatre League
IN FRANCE JAN.-JULY—In America Thereafter

Schumann-Heink

Exclusive Management:

HAENSEL & JONES

Æolian Hall New York

STEINWAY PIANO USED

M. E. NANÀ GENOVESE

AMERICAN-ITALIAN MEZZO-SOPRANO, formerly of Manhattan Opera Company

Management: Annie Friedberg

Metropolitan Opera House Bldg.

1425 Broadway, New York



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country.

Circulars mailed.

RENATO ZANELLI Baritone

105 West 54th St., New York City

Management: R. E. JOHNSTON

1451 Broadway, New York City

STEINWAY PIANO USED

From the Atlantic to the Pacific

New Triumphs for

Eddy Brown

The International Violinist

NEW YORK

N. Y. Times:

Mr. Eddy Brown is one of America's young artists who have come before the public at a time when war has sent all the greatest to these shores, and native talent must meet a competition never matched overseas. He has maintained his place before the public by force of ability and character and a large audience greeted him yesterday.

N. Y. Tribune:

He is a player of restless energy, with abundant technical facility. His work has a clear cut quality and he is a veritable prestidigitateur in left hand pizzicati.

N. Y. Sun:

The Vieuxtemps concerto served him well in displaying a brilliant technical bravura, a fine tone, and an intonation accurate and clear. Mr. Brown is a musician of serious purpose and his art contains repose, taste and accomplishment which command respect.

N. Y. Herald:

The position as an American violinist which Eddy Brown has achieved is one of which he and his native country may be proud, and the appreciation in which he is held was manifested by the large audience. The recitalist made light work of the exceptional difficulties of the Tartini Devil's Trill Sonata, and played the unaccompanied section, quasi-cadenza, toward the close with consummate finish, his double-stopping, including the double shake or trill, being perfectly done.

N. Y. World:

His audience is always rewarded with a thoroughly artistic and musically performance.

N. Y. Evening Mail:

One of America's best young violinist's, Eddy Brown, gave his first recital of the season Saturday afternoon at Carnegie Hall. Mr. Brown has a compelling way of drawing seductive tones from his instrument. There were many Brown enthusiasts present, and they applauded quite as much as though the violinist's name were Eduardo Bruno or Escha Bronnovitch.

SAN FRANCISCO

The Examiner (Dec. 2, 1918):

Eddy Brown, who made his first appearance here yesterday afternoon in the Savoy Theater, came to us heralded as one of the great violinists. He had not played half his program before he had easily demonstrated his right to the title and the audience had warmed from an appraising attitude to one of steadily increasing enthusiasm. His technical equipment is that of the master who has attained the perfection that hides behind a seeming ease. Bristling difficulties are cut through by it with a keen incisiveness; its brilliancy is not showy, but the flashing of a rapier.

The Chronicle (Dec. 2, 1918):

He plays like an artist because he is one, and his violin is his splendidly trained medium of expression. He can make a dual and instant appeal to his auditors, whether they be of the pedants or the merely enthusiastic. Brown's tone is of the luscious and passionate variety, his technique is finished and smooth.

The Bulletin (Dec. 2, 1918):

Eddy Brown's first San Francisco concert at the Savoy Theater yesterday afternoon proves, so far as San Francisco is concerned, that he has a right to the title of "foremost American violinist." No American-born violinist of his generation who has played here has surpassed him technically, emotionally or in brilliant, virile execution.

Management: LOUDON CHARLTON, Carnegie Hall, New York

"MESSIAH" IN LOS ANGELES

Oratorio Society, Under Smallman, Gives Fine Christmas Offering

LOS ANGELES, CAL., Dec. 30.—Under the direction of John Smallman, "The Messiah" was given by the Los Angeles Oratorio Society yesterday afternoon at Clune's Auditorium.

Though Mr. Smallman has been directing this society for only a short time, he gave a good account of his abilities as a conductor. The instrumental section was provided by the Woman's Symphony Orchestra, drilled by Henry Schoenefeld. The soloists were Grace James, soprano; Nell Lockwood, contralto; Harold Procter, tenor, and Joseph Porter, bass, four of the younger soloists of Los Angeles. This society has been fighting against adverse conditions for a number of years, but maintains its loyalty to the Handelian work at each Christmastide. Mr. Smallman has been in Los Angeles only a few months and this is his first appearance in a large event.

Fred W. Kuphal, formerly of the Los Angeles Symphony Orchestra, will take the place of Amandus Zoellner in the Zoellner Quartet for this season. Mr. Zoellner, having been engaged in Pomona College musical faculty and in other schools, will remain in Claremont this season. The quartet reports about seventy dates on its Canadian and Eastern tour for the next two months.

Charles W. Cadman has sufficiently recovered from the influenza to venture out of doors. Jessica Dixon has been appointed to the concert stage of the overseas entertainment force and leaves New York at once for the camps in France. The funeral of Mrs. Gotthelf, mother of Claude Gotthelf, pianist, takes place to-day in Los Angeles. Mr. Gotthelf has been concertizing with Havrah Hubbard in recent years. W. F. G.

COPELAND IN LOUISVILLE

Pianist Given Enthusiastic Welcome at Recital

LOUISVILLE, KY., Jan. 3.—The largest and by far the most brilliant audience of the present musical season assembled in the Y. M. H. A. Auditorium last evening to hear the second local recital by George Copeland within a month. The first recital was of a private nature and was given at the home of Mrs. J. B. Speed.

Rarely, if ever, has a player appeared before a Louisville audience who has so thrilled his hearers as has Mr. Copeland, not because of temperamental mannerisms or sensational playing, but because of the unusual artistry, clarity and sanity back of everything that he played.

After the pianist's playing of the first programmed number, there was a feeling of stunned surprise, and but little applause. But the latter came later in a perfect avalanche, as his hearers realized more and more that they were in the presence of one of the greatest pianists that has ever visited Louisville. The program was made up of many novelties and a few old friends. Notable among the former were the Debussy group and the set of Spanish dances by Albeniz, Grovlez, Zueria and Turnia. At the close of the program the audience refused to leave until Mr. Copeland had added two numbers.

The concert was given under the auspices of the Music Department of the Woman's Club, of which Mrs. Charles Boynton is chairman. H. P.

May Peterson, the Metropolitan soprano, will sing in her concerts this season "Values" and "My Little Sunflower" by Frederick W. Vanderpool. She has written the composer that she is pleased with his songs and will use them on her Southern tour.

BERKSHIRE QUARTET'S NEW SECOND VIOLIN IS JACQUES GORDON



Jacques Gordon, Young Russian Violinist

Added interest will be given to the coming concert of the Berkshire String Quartet by the presence of a new second violin in Jacques Gordon, the young Russian. Mr. Gordon, who succeeds Sergei Kotlarsky (now in the army), came to this country at the beginning of the war. At the age of seven Mr. Gordon entered the Imperial Conservatory of Odessa, where he studied violin under Prof. Stupka, and theory with the composer, Malishevsky, director of the Conservatory. When thirteen he was a prize pupil of the Conservatory, and in 1913 received a gold medal from the ex-Czar, at the three-hundred-year festival of the Romanoff Dynasty. Mr. Gordon has concentrated with great success in Russia and France. The outbreak of the war found him playing in Germany, again with success, and only a special favor from the mayor of Mannheim permitted him to leave Germany to go to a neutral country. In the United States Jacques Gordon has been heard in concert and recital and as soloist with the Russian Symphony Orchestra.

The Berkshire Quartet will give its first New York concert on Jan. 14 at Aeolian Hall, when the program will include a quartet by Haydn, the Jarecki prize quartet, and one by Borodine.

Kathryn Platt Gunn Finishes Year in Round of Engagements

Kathryn Platt Gunn, violinist, has found December a busy month. Her many engagements included musical services at Hanson Place M. E. Church, Brooklyn, Dec. 1. At the *Globe* concert in De Witt Clinton High School, Manhattan, Dec. 11, Miss Gunn gave an all-American program, one number being a concerto by Homer N. Bartlett, with the composer at the piano, and groups by Coleridge-Taylor, Macmillan and Cecil Burleigh, with Louis R. Dressler at the piano. On the afternoon of Dec. 15 she was heard in solos by Wieniawski, Macmillan and Schubert at the Hebrew Educational Society of Brooklyn, in the evening playing at the Cooper Union for the People's Institute. She played at the West End Collegiate Church on the morning and afternoon of Dec. 22, giving a short recital before service with Annie Louise David, harpist. On Dec. 29 she assisted at the musical service of the Tompkins Avenue Congregational Church, Brooklyn. A. T. S.

VIOLINISTS!!

Teachers and Students, the one Scale Book for which you have so often felt the need, has at last arrived!

THE SCALES AND CHORD STUDIES

By WILLIAM F. HAPPICH

Just issued is the most thorough, most complete, most modern, and without a doubt, also the most important work of its kind ever published.

It contains ALL the diatonic and chromatic scales, chord studies, etc., in 2 and 3 octaves with up-to-date fingering and a variety of bowings; the scales and chords employed in modern composition, including the six-tone scale, the twelve-tone scale, etc., and descriptive material pertaining thereto; also a historic outline with illustrations showing the development of various forms of scales from the time of the Greeks to the present day.

Universally indorsed by the leading virtuosos and pedagogues. Adopted for use by the leading colleges.

Order a copy through your dealer! Or

Friant Music Co., Publishers 802 Broadway, Camden, N. J.



BOOKS VIEWED AND REVIEWED



PERHAPS in the history of the whole world there has not been a time during which a deeper and more widespread interest has been manifested in the art of music than is shown at the present time. Collaterally (indeed, some psychologists tell us, as a direct result) there has probably also been no period in which more interest has been shown in the sister-art of poetry. In the most practical manner this is made manifest; not only in the great number of poems written, in the increasing number of articles and magazines on the subject being published everywhere, but in the universal buying of books of poetry and on the subject of poetry. It is as though the great upheavals in feeling that have marked the time must have their outlet in these ways.

In the two great Anglo-Saxon countries this development comes especially to our notice, and makes particularly welcome such a volume as "The Advance of English Poetry in the Twentieth Century," by William Lyons Phelps. "In this book," says Dr. Phelps, "all poetry written in the English language is considered as belonging to English literature." According to which idea, and with but two standards of measure, "the literature of the past and the life of to-day," he proceeds to his task.

*"The Advance of English Poetry in the Twentieth Century." By William Lyons Phelps. New York: Dodd, Mead & Co.

The author occupies a position which in itself would give weight to his utterances; he is Lampson Professor of English Literature at Yale. But he has given us no didactic, dryly-dogmatic review of the subject. He brings to the work not only a mellow scholarship, but a breadth of thought and a style, delicately discursive in places, that invest his handling of his topics with interest out of the common.

The names of Alfred Noyes, Alan Seeger, William Watson, Rupert Brooke, John Masefield, Sara Teasdale, Rudyard Kipling, Amy Lowell, to choose at random a few of the writers mentioned, show in what spirit of catholicity he has carried out his idea. "The day is to the young," and Dr. Phelps yields that point with grace. More, he makes us feel that these young singers have a right in their turn, as their predecessors had it, to choose those forms of expression that shall best please them; demanding of the poet only that "something to say" which in the last analysis may be genius, and asking only sincerity in the saying of it.

The most valuable of the contributions of the contemporary English-writing poets, men and women, old and young, are thus passed in review, with occasional quotations and with most interesting biographical data. It is a book to take with one to the concert and dip into with joy during intermissions; and it is equally a book to refer to with a cer-

tainty when one wishes the exactitude of the expert for the confirmation of an opinion or the settling of a date.

C. P.

To the average opera-goer of to-day Rossini and his school probably does not seem a particularly inviting subject for speculation. This "Rossini and His School,"* reprinted from the original 1881 edition, is too simple in method and conclusions to appeal to a student of more than average seriousness. At any rate, there must have been a wide enough field for it in its day. The constant references to the early works of Verdi as the operatic *dernier cri* seem rather odd to modern taste; but "Trovatore" and "Rigoletto" are still exceedingly popular, and several of the operas of Donizetti and Bellini, who furnished in Thackeray's time subjects for satire, still hold the stage.

If this book does reach the casual reader it may have a salutary effect on his conception of the importance of Rossini's work. It will serve to remind him that the composer of "Il Barbiere" and "William Tell" was, in his day, a modernist of the first order. All the innovations he introduced were indeed anticipated by Mozart, but their introduction into Italian opera was entirely due to Rossini's efforts. He was the first Italian composer to accompany recitative with the full orchestra, instead of with chords played by the piano and double-bass; the first to assign leading parts to bass voices, to make each dramatic scene one continuous piece of music, and to bring to perfection "those highly varied, amply concerted finales which form so striking a feature in Italian opera."

H. Sutherland Edwards, the author, was for many years critic of the *St. James Gazette* of London. D. J. T.

*"Rossini and His School." By H. Sutherland Edwards. Pp. 114. London: Sampson, Low, Martin & Co.

Ticket Speculation in New York Checked by New Ordinance

On Dec. 29 Mayor Hylan signed the ordinance adopted by the Board of Aldermen on Dec. 17, regulating the sale of tickets for theaters and other places of amusement. It became effective immediately. The new regulation provides that the "regular or established price" must be printed conspicuously on the face of each ticket and that the theater or other amusement place issuing it is prohibited from exacting or receiving any amount greater than the face valuation plus the government tax. Ticket brokers are required to take out licenses, the fee for which is \$250 a year apiece. These brokers are forbidden to charge more than fifty cents in excess of the price printed on the ticket plus the government tax. Severe penalties are provided for violation of the ordinance.

Rubinstein Club's Christmas Activities

The Rubinstein Club, Mrs. William Rogers Chapman, president, entertained its members and their guests on Thursday afternoon, Jan. 2, with a New Year's Day reception at the Waldorf-Astoria roof. The guests of honor included the officers of the affiliated clubs of Manhattan and Brooklyn. A musical program was a feature of the entertainment. The club's many Christmas activities included the appearance of a large part of the chorus at Fort Hamilton, Dec. 19, and at the Seventy-first Regiment on Christmas Eve. They will sing at Governor's Island on Jan. 8.

Charles A. Goodyear, vocal instructor at Carlisle, Pa., has added to his list of songs used in his studio several by Frederick W. Vanderpool. Among these are "If," "A Song for You," "Neath the Autumn Moon," "I Did Not Know," "Regret" and "Angel of Light, Lead On."

TACOMA CHORAL CONCERTS

Ladies' Musical Club and Orpheus Club Give Their Annual Programs

TACOMA, WASH., Dec. 23.—A concert given on Dec. 17 at the Tacoma Hotel, under the auspices of the Ladies' Musical Club, opened with a double quartet of women's voices from the club's chorus, of which Frederick W. Wallis is conductor. The singers included Mrs. M. S. Kribbs, Mrs. Roy Holland, Mrs. George Hastings, Lucile Preston, Mrs. J. Austin Wolbert, Mrs. William Shadwick, Mrs. J. F. Northrup and Mrs. W. C. Langabeer. A beautiful sacred choral was given with incidental solo number by Mr. Wallis. Mrs. Roy D. Pinkerton accompanied. Constant Sigrist, tenor, of Camp Lewis, who was formerly soloist at Grace Church in San Francisco, assisted with the program, giving the "Marseillaise" in French, Massenet's "Elégie" and "Vesti la Giubba" from "Pagliacci." Mr. Sigrist's splendid interpretation of his numbers was warmly applauded. Viola Wasterlain, a fourteen-year-old violinist of the Wasterlain Conservatory of Music, delighted the audience with her proficiency.

The sixteenth annual concert of the Orpheus Club attracted an assemblage that overflowed the big auditorium of the First Christian Church on Wednesday evening, Dec. 18. Under the masterly leadership of John M. Spargur a splendid program of choral numbers was presented. Two assisting soloists from Camp Lewis, Chaplain A. J. Haupt, formerly of St. Paul and Chicago, and Oswald Olson, basso, a professional singer of Portland, Ore., received a hearty welcome. Rose Karasek accompanied the choral and solo numbers with ability. Although many of the younger members of the organization have been called into the United States service, the choral ensemble maintained the club's usual high standard of professional excellence. A. W. R.

READING ORCHESTRA ACTIVE

Resumes Concerts with Program Presenting Local Violinist as Soloist

READING, PA., Dec. 28.—The Reading Symphony Orchestra resumed its concert series yesterday at the Rajah Theater before a large audience. The war and economic conditions had prevented the appearance of this popular organization for some time. The symphony was the immortal Fifth, and it was treated with greater enthusiasm by the players than any other selection. Grieg's perennial "Peer Gynt" Suite was given an unusually dainty interpretation, and the orchestra again proved its admirable musicianship in accompanying the soloist, Sara Lemer, a violinist of more than local repute, who was heard to advantage in the Bruch Concerto in G Minor. Among her lighter numbers the Schubert-Wilhelmj "Ave Maria" and a "Lullaby," by Max Reger, showed the player to be far better than the average concert violinist.

The local Liberty Chorus, composed of leading vocalists, professional and amateur, held its elections recently. The following officers were elected: President, Fred H. Ludwig; vice-president, Paul E. Glase; secretary, Carl Mast, and song leader, George F. Eisenbrown. W. H.

Gatty Sellars Touring South America for Red Cross Funds

MONTEVIDEO, URUGUAY, Nov. 25.—Under the direction of the British Patriotic Societies, Gatty Sellars, the English organist-composer, is touring South America giving organ recitals in the principal cities for the Red Cross funds. He is the first organist of international repute to tour this continent. At Buenos Aires he gave nine recitals, St. John's Pro-Cathedral being filled to overflowing, and at Valparaiso splendid financial results were obtained in the two nights he was there. It is interesting to note that all the organs, with one exception, have been European built. The exception is at the large Anglo-American Church, Montevideo, where there is a fine new instrument from the United States. Mr. Sellars will return to New York at the end of his season here to make some talking-machine records.

BUSH & LANE



PIANO built according to scientific principles, especially for musical people, who naturally expect an instrument to yield perfect service in musical quality and wear. Bush & Lane Grands and Uprights are thoroughly qualified to meet all requirements of home, school, studio or other use where the highest degree of service is desired.

BUSH & LANE PIANO CO.

Makers of Bush & Lane Pianos and the famous Cecilian Player-Piano

HOLLAND

MICHIGAN

CHICAGO'S PROMINENT MUSICIANS, TEACHERS AND SCHOOLS

ETHEL BENEDICT

DRAMATIC SOPRANO

609 Fine Arts Bldg. Phone Wabash 8988

THE LEILA A. BREED STUDIOS

523 Fine Arts Bldg.

Harrison 3766

HANNA BUTLER

SOPRANO

512 Fine Arts Bldg. Wabash 4870

CHICAGO CONSERVATORY

WALTON PERKINS, President

9th Floor Auditorium Bldg. Wabash 9007

SELMA GOGG

SOPRANO

CONCERT-ORATORIO

821 Kimball Bldg. Harrison 3766

HERBERT GOULD

BASSO-CANTANTE

523 Fine Arts Bldg.

HENIOT LEVY

CONCERT PIANIST-TEACHER

Kimball Bldg. Phone Wabash 5388

LABARTHE PIANOFORTE SCHOOL

ALBERT LABARTHE, Director; ILMA ENDER, Asst. Director; ANN KERR, Secretary.

625 Fine Arts Bldg. Phone Wabash 7162

MACBURNIE STUDIOS, INC.

THOS. N. MACBURNIE, President and Treasurer

JAMES E. MACBURNIE, Sec'y

EARL R. BENEDICT, Bus. Mgr.

609 Fine Arts Bldg. Wabash 8988

ALEXANDER RAAB

PIANIST

Chicago Musical College

JOHN R. RANKL

BARITONE

CONCERT-ORATORIO

400 Fine Arts Bldg. Wabash 3324

One of Our Fighting Men Hears First Concert in Seven Months

By OSCAR HATCH HAWLEY
Band Leader, Seventy-seventh Field Artillery

YOU who are surfeited with music of all varieties and have your choice of any kind of music during the week can never know with what joy I hailed some announcements of "Musique de Chambre (Auteurs Français), Dimanche, 15 Décembre, 1918, à 16h.," which appeared on the billboards of this ancient city yesterday. I've been in service constantly for seventeen months now (seven in France), and I've had no opportunity of hearing chamber music during that time. In fact, the last concert of chamber music I heard was given by the Flonzaley Quartet at the De Witt Clinton High School in New York in the spring of 1917. A lover of this sort of music, I have hunted it assiduously ever since, but never was within striking distance until to-day. Once there was a recital in Bordeaux which I missed by a couple of hours, being ordered away just before it was time for the recital to be-

gin. Again in Paris I dreamed of hearing a small orchestra in some choice music of the eighteenth and early nineteenth centuries. But the train on which I was obliged to depart left at eight in the evening, and the concert was to start at nine. Again in Tours I missed a piano recital because of having to move on. And the same thing happened in connection with an organ recital in Toul and a song recital in St. Desier. Of course, there has not been an overabundance of music in France at any time during the war, but I have managed to miss what little there was of it during the last seven months until to-day—and that one came pretty nearly evaporating before the end of the first number.

But, to lead up to the matter properly, let me begin at the beginning. What am I doing in Nancy anyway, when my regiment is in Coblentz, or the vicinity thereof? Well, it's this way: Our regiment went into action at Château-Thierry about Aug. 6. Our band

instruments, music, stands, etc., were piled up in a shed at Château-Thierry while we went forward with the regiment. We were short of horses, wagons, trucks—everything, in fact, which could be used to transport the band property, and anyhow, what would a band do amid the roar of cannon and shriek of shell? So the instruments and the rest of the musical luggage was left behind and the band boys divided themselves into working parties in the headquarters company, supply company, brigade headquarters, etc.

Well, that was the last we saw of our splendid equipment. We were in action constantly until Nov. 11. A few days later it was learned that our regiment was to be a part of the Army of Occupation. For that work we needed a band and needed it badly. We tried to get instruments in the regular way (by requisition), but they did not appear. So on Dec. 2 I was sent away to try and locate our instruments and music. After four days of hard traveling I found they were at the great quartermaster base at Gievres in central France. But we couldn't get them, for they had been taken over by the Q. M. I made arrangements with the Q. M. to ship us a complete new outfit—instruments, music and stands—and started back for my regiment. When I started on my mission the regiment was at Luxembourg, but when I reached Nancy on my return journey I found that no one knew the exact location of my regiment and, therefore, I would have to wait at Nancy until it could be located.

Very well, that suited me. This is a fine historic old city and a good place in which to pass an idle day or two; so I sat down to wait. Nancy, as travelers and history sharks know, is an ancient and beautiful city. It has a history dating back about 1000 years. In ancient days it was a walled and moated city of 200 or 300 inhabitants. In the course of 500 years it grew to 3000 or 4000 inhabitants, and so the boundaries of the wall and moat were extended. Then, about 200 years ago, its growth took another spurt and grew and grew until the walls and moat were nearly obliterated, and the city became the capital of Lorraine. Here was the ducal seat, the cathedral and so on and so forth. And, if you will believe it, those dukes were the ancestors of the reigning house of Austria-Hungary. But that must have been long before 1700, for about 1730 along came Stanislaus, the Pole, who had been ousted from his throne, and he was given the dukedom of Lorraine to offset his loss. Anyway, that is the story they tell here, and they further say that it was Stanislaus who made Nancy such a beautiful and wonderful city. By the way, old Stanislaus was father-in-law to Louis XV, whose name is famous among lovers of period furniture. There are some beautiful specimens of Louis XV furniture at the Conservatoire de Musique de Nancy.

It was in the "salle des examens" of this conservatory that my chamber concert was given. The soloists were Mme. Schoeffer-Labriet, cantatrice, soloist of the *Concerts du Conservatoire*; Magdeleine Baillot, pianist, winner of the *Premier Prix du Conservatoire de Paris*, and Georges Jamar, violinist, *professeur au Conservatoire*. The hall, ideal for such a concert, seated just 150, and every seat was taken. Five Americans besides myself were present. Three of them came in late; probably it had taken them all afternoon to figure out when it would be sixteen o'clock!

That's one of the delights of this country. They have the twenty-four-hour time system here and it is used officially everywhere.

Yet in Paris you will see an announcement in one column that "the President will arrive from Strassburg at twenty o'clock this evening," while in the next column will appear the notice, "The concert is to begin at seven-thirty P. M."

The program of the concert was such as to intrigue one's interest to a high degree.

French works exclusively were played; that's what the "auteurs Français" on the announcements meant. The first number was a Sonata in A Major for piano and violin by Fauré. Other numbers were the Duparc songs, "L'Invitation au Voyage" and "Chanson Triste"; piano solos, "Gavotte," Rameau; "Le Coucou," Daquin, and "Scherzo," J. Guy Ropartz; songs, "Noël des enfants qui n'ont plus de maison," Debussy, and "Le Rhin Allemand," A. Magnard; Sonata for piano and violin in A Major, Franck.

The artists came on the stage, made

their bow and started work in the usual manner. (Business of tuning up.) The piano to which Mlle. Baillot sat down was a noble looking instrument of the concert grand variety, but when she dropped her hands on the keys the hearers jumped a foot out of their chairs and she jumped two. "Heavens! Is it possible that this piano came from the same factory as the old Looey Kantz furniture?" A hurried glance at the program showed that it came from Pleyel's. Probably you know that Pleyel was once a musician, a composer, a pupil of Haydn, a contender for honors with Beethoven, Mozart and Clementi, but finding himself in too fast company, musically speaking, he took to the manufacture of pianos, which were just then beginning to be accepted in the best circles. Even Beethoven became convinced of the piano's superiority to the harpsichord; he was so deaf at that time that he couldn't hear a harpsichord any more, but when he banged on a piano with all his strength he got quite a tone out of it. Pleyel, by the way, left two pieces of music that have managed to exist even until this time. One of them is a theme and short variations for two violins and the other is that Pleyel's Hymn, which is to be found in all Protestant hymnals. The hymn was composed, in quite frank imitation of Haydn's "Austrian Hymn," as a theme and variations for string quartet; I saw a copy of the original printing when I was a boy and that is how I happen to know. But that, along with his eighty-four string quartets, symphonies and other compositions, has gone where all dead things go, and all that remains of Pleyel and his work are his pianos.

From the sound of this one at the Con-

[Continued on page 26]

From

MERLE ALCOCK to

HERBERT WITHERSPOON

A SIGNIFICANT TESTIMONIAL

MERLE ALCOCK

Dec 4-18

Dear Mr. Witherspoon.— I wish I could really tell you how deeply I appreciate what you have done for my voice in these three years of study with you—

Without your assistance the success of my recent Recital at Aeolian Hall could not have been.

Gratefully Yours

Merle Alcock—

42 West 12 - New York



The Witherspoon Studios
44 West 86th St.
New York

Miss Minnie Liplich
Secretary

Telephone
Schuyler 5889

Axel Raoul Wachtmeister

Three Recitations with Piano
Accompaniment

The Famine 60 cents
Before the Dawn 50 cents
Song of the Colours 75 cents

The words adapted from the Hindu
by Laurence Hope

Published by

The John Church Company
Cincinnati New York London

LAMBERT MURPHY TENOR

Mr. Murphy will be available for
Concert, Oratorio and Recitals
during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York
(Chickering Piano)

RODNEY

SAYLOR

Concert Accompanist and Coach

Studio: 2231 Broadway, New York

Phone: Schuyler 4075

Home Phone: Waverly 2650

U. S. KERR BASS BARITONE

RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN

561 West 143rd Street, New York City
Tel. 2970 Audubon

WILLIAM TYROLER

with the Metropolitan Opera Company for
the last ten years, coach and accompanist of
the following artists:

Ernestine Schumann-Heink, Frieda Hempel, Louisa
Homer, Maria Barrientos, Margaret Matzenauer,
Sophie Braslau, Pasquale Amato, Giovanni Martinelli,
William Wade Hinshaw, Olive Fremstad.
COACHING IN OPERA, CONCERT AND
REPERTOIRE AND INSTRUCTION IN
ACCOMPANIMENT

Metropolitan Opera House or Studio, 1425 Broadway, New York



JOHN FINNEGAN

TENOR

Soloist St. Patrick's Cathedral, N. Y.
Concert Direction Ernest Briggs,
1400 Broadway.
Personal Address: 479 West 146th
St., New York.
Tel. 259-M Audubon.

DONATO A.

PARADISO

Celebrated Voice Specialist
(Formerly of Milan, Italy)

Studio: 807-808 Carnegie Hall, New York
Telephone Circle 1350

TRANSCONTINENTAL TOUR

Address: The Bonnet Organ Concerts
44 WEST 12th ST., NEW YORK

THE WORLD'S
FOREMOST ORGANIST

JOSEPH BONNET

One of Our Fighting Men Hears First Concert in Seven Months

[Continued from page 25]

servatoire you would have judged it one of the first turned out, and so it may have been for all I know to the contrary. At any rate, that is how it sounded, terribly out of tune, thin and tinny as it was.

But they started bravely off on their trip through that sonata by Fauré, and I wondered whether they would ever come to a stop. It was really excruciating and the poor young woman at the piano must have suffered the tortures of Dante's Inferno while playing the first movement. She looked and acted that way, and when the movement came to a close she spoke to the violinist, and he did quite an unprecedented thing—apologized for the poor condition of the piano and asked the indulgence of the audience while the rest of the sonata was being performed. Notwithstanding the poor piano, the artists put their hearts into the work and made of the composition a thing of joy and beauty. That was my first hearing of the Fauré Sonata. It impressed me as a work that would well repay study on the part of serious students. At the finish of this number Mlle. Baillot said that she simply could not continue playing on that piano. Certainly it was impossible to blame her. Then they did something else new to my experience at chamber music concerts; without further ceremony they carried in an upright piano and set it on the stage, shoving the Pleyel horror into the corner, where it looked very well as a piece of decorative furniture. Not much can be said for the upright excepting that it was in fairly good tune.

The recital was then continued, and we had an hour of very delightful music. The artists were just such as you would find at most recitals in New York or Chicago—not of superlative worth, but

good enough to make one glad to have heard them. It was some six or seven years since I had heard the Franck Sonata. What a wonderful piece of work that is! I never before knew how wonderful, and I am glad to have spent seven musicless months in war-ridden France just for the sake of fully appreciating the art at last.

FRENCH BAND IN CANTON, O.

Enthusiastic Welcome for Pares Forces—MacDowell Club's Work

CANTON, OHIO, Jan. 3.—The French Military Band, under the leadership of Capt. Gabriel Pares, appeared here on Dec. 26 and 27. The band was received with great enthusiasm on both evenings, especially when playing the national hymns of the Allied countries.

The MacDowell Club met as usual in December. The compositions studied were by Chaminade, Delibes and Massenet.

Pauline Harrison of Massillon, Ohio, an active member of the MacDowell Club and one of the leading musicians of this part of the State, received appointment from the Central Division of the Women's Overseas Service in Chicago and has sailed for overseas service.

Francesco de Leon, composer, organist and pianist, of Akron, Ohio, in conjunction with William Strassner, local vocal teacher, gave a recital here recently.

R. L. M.

Sylvain Noack Scores in Concert at Springfield, Mass.

Sylvain Noack, violinist, second concertmaster of the Boston Symphony Orchestra, scored an emphatic success as soloist at a concert given under the auspices of the Y. M. C. A. in the Municipal Auditorium, Springfield, Mass., Dec. 8.

Robsarte Pupils Form Organization to Entertain Soldiers

A new organization which has roused enthusiasm among the soldiers by its entertainment work is the Reveille Quartet, composed of Hattie May Harris, soprano; Helen Miller, contralto; William Strubani, tenor, and H. R. Mulford, bass, all pupils of Lionel Robsarte. The quartet is under the direction of Giuseppe

Dinelli, who also acts as the accompanist. Mr. Dinelli is well known as the director of the Banks Glee Club, which gives four annual Carnegie Hall concerts. Many Robsarte pupils are singing for the soldiers here and in France;

among those whose work is well known are Hal Pierson, who was solo baritone with Lillian Russell; Mario Rodolfi (Rivoli, N. Y.), Arthur Sorenson, Lillian Heywood, Manly Brown, Tom Murray and others.



STYLE AG
5 feet 2 inches

Chickering

America's Great Piano

MORE than any other American piano, the Chickering has preserved its individuality. Not only is it distinguished by its sympathetic and responsive tone qualities, but also by its intimate connection with the first days of American Musical History.

CHICKERING & SONS
791 Tremont St. Boston, Mass.

AMPARITO FARRAR

LYRIC SOPRANO



Gives a Recital of Songs in
English, French and Spanish
at Aeolian Hall
Monday evening, Jan. 13th, 1919
at 8.15 p. m.

Mgt.: WINTON & LIVINGSTON
Inc.
Aeolian Hall, New York

Miss Farrar has just
returned from four
months overseas service

From a Great Baritone's Repertoire

Songs Sung by



LOUIS GRAVURE

TO HELEN Baritone	by O. G. Sonneck	net .60
ELDORADO Baritone	by O. G. Sonneck	net .60
A DREAM WITHIN A DREAM Baritone	by O. G. Sonneck	net .75
HER ROSE High C. Medium A	by C. Whitney Coombs	net .50
A CHILD'S THOUGHT ON GOD High or Medium	by Bryceson Treharne	net .60
JEANNETTE Medium	by Bryceson Treharne	net .60
TU-WHIT! TU-WHOO! High or Medium	by Bryceson Treharne	net .75
WHEN WE TWO PARTED High or Medium	by Bryceson Treharne	net .75

3 E. 43RD ST. G. SCHIRMER NEW YORK

ENGLISH
VIOLINIST

In America
Season 1918-19
Transcontinental
Tour

ISOLDE MENGES

Management
R. E. JOHNSTON
1451 Broadway, New York
Personal Representative
HOWARD EDIE

STRANSKY OFFERS STRUBE'S VARIATIONS

Philharmonic Society, Josef Stransky, Conductor. Concert, Afternoon, Jan. 3. Soloists: Alfred Megerlin, Violin, and Josef J. Kovarik, Viola. The Program:

Gluck, Overture, "Iphigenie in Aulis" (Wagner ending); Mozart, Concerto for Violin and Viola; Strube, Variations on an Original Theme; Rimsky-Korsakoff, "Scheherazade," Op. 35.

Gustav Strube, conductor of Baltimore's municipal symphony orchestra and violinist of the Boston Symphony in its golden days, provided the novelty for this concert in the form of his Variations on an Original Theme. The sonorous, choral-like air, in F Major, *molto adagio*, undergoes eleven transformations, which reflect the substantial craftsmanship and good taste of the composer. The composition met with a cordial reception. Mr. Strube was called out several times.

The Mozart Concerto brought forward two of Mr. Stransky's artists, Mr. Megerlin, the concertmaster, and Mr. Kovarik, the first viola. The soloists disposed of their charming parts intelligently if not brilliantly.

The Gluck overture and the inevitable "Scheherazade" were played with considerable smoothness and spirit.

A. H.

Raoul Vidas as Soloist

In a long program which sustained interest by the variety of its numbers, and which was further brightened by the playing of the young violinist, Raoul Vidas, the Philharmonic gave a concert on the afternoon of Jan. 5. To Schumann's "Genoveva" Overture Mr. Stransky gave a sensitive interpretation. The second orchestral offering was

the Schubert "Unfinished" Symphony, which received a dignified reading. Mendelssohn's Concerto was the offering of Vidas, besides whom, in appearance, last season's legion of young violinists seems venerable. Taking advantage of a familiar number, which, nevertheless, offers an opportunity for the display of good bowing, rich tone and dexterity, Vidas played exquisitely.

The second part of the orchestral program called for some lovely whimsical passages, to all of which Mr. Stransky did justice, in Ippolitoff-Ivanoff's "Caucasian Sketches," Debussy's "L'Après-midi d'un Faun" and two Slavic Dances by Dvorak.

F. G.

MANY NOVELTIES TO GRACE MISS CASE'S ANNUAL PROGRAM



Photo by Mishkin

Anna Case, the American Soprano

An attractive program which will include several novelties will be that of Anna Case, the soprano, at her annual New York recital, which is to be given at Carnegie Hall on Jan. 20. Among the numbers to be presented are a group of Swedish and Norwegian folk-songs, a group of French songs of which several are entirely new, and a group of American songs, two being in manuscript. She will begin her recital with a classical group, including the "Porgi amor" from the "Nozze de Figaro."

In spite of the influenza epidemic Miss Case has been fortunate enough to be able to fill nearly all her dates, only a few having to be postponed. Among her most recent appearances have been her recitals in Detroit and Des Moines; appearances at Rochester and Syracuse, N. Y.; Paterson and Plainfield, N. J.; Ann Arbor, Mich.; Morgantown, W. Va., as well as the Biltmore Hotel Musicale in New York. Miss Case began the new year last week with a private concert in Boston and a third recital at Montreal.

New Year's Party Cheers Sailors at Hampton Roads Naval Base

HAMPTON ROADS, VA., Jan. 3.—The camp song leader, the athletic directors and secretaries at the Naval Operating Base here combined to make the New Year's program one of the most enjoyable ever had by the men. A special program was arranged in the Central "Y" Building. The program opened with a "popular sing" conducted by Thomas Harborne, "Y" song leader of the base. The men were undoubtedly in singing mood; never have they sung with more volume or energy.

Winifred Christie, the pianist, is to appear on the Y. M. C. A. Star Course at Lancaster, Pa., on Jan. 15. On Feb. 7 Miss Christie will give a recital in Jordan Hall, Boston, and on Feb. 12 her New York recital will take place in Aeolian Hall.

DAMROSCH PRESENTS BOROWSKI'S "ELEGY"

New York Symphony Orchestra, Walter Damrosch, Conductor. Concert, Afternoon, Jan. 5, Aeolian Hall. Soloist, Gustave Tinlot, Violinist. The Program:

Symphony No. 2, Saint-Saëns. Concerto in B Minor for Violin with Orchestra, Saint-Saëns, M. Tinlot. "Elégie Symphonique," Felix Borowski (new, first time in New York.) Trio for Oboe, Clarinet and English Horn, Beethoven, Messrs. de Busscher, Langenus and Apchain. Overture, "Euryanthe," Weber.

If the orchestra had achieved the accuracy and smoothness attained by the woodwind trio in the Beethoven work, this concert would have been a thrice happy event. As it is, much of the roughness of the organization has been polished off, but the ensemble's euphony is not yet over par.

The pseudo-classic Symphony of Saint-Saëns was charmingly interpreted by Mr. Damrosch, if the uneven playing in the first and last movements is overlooked.

Felix Borowski's "Elégie Symphonique" (Would not the English "Symphonic Elegy" sound just as interesting?) is distinguished for its sombre melodic expressiveness and patent sincerity. The Chicagoan's work is effectively scored. It created an excellent impression.

The new concertmaster, Mr. Tinlot, who made his debut as soloist on this occasion, gave a monochromatic performance of the Saint-Saëns Concerto, which was redeemed in part by his unaffected, straightforward manner. His tone was marked by excessive vibrato and on the G and D strings was often dull in quality.

A. H.

MAUD POWELL IN BALTIMORE

With Assistance of Axel Skjerne, She Presents John Carpenter's Sonata

BALTIMORE, MD., Jan. 4. — Maud Powell, violinist, assisted by Axel Skjerne, pianist, were the soloists at the eighth Peabody recital yesterday afternoon. This was the first musical event of the new year and the crowd that heard its favorite violinist was given real delight with a program that comprised many well known classics and two novelties, the works of American composers. The more important of these novelties was the Sonata in G Major of John Alden Carpenter, the Chicago musician. This sonata needs no apologetic word, for it is indeed a work of master mind and deserves a place among com-

positions of its kind. Here the creative work of an American ranks with the world's contemporaneous examples, and Mr. Carpenter is fully deserving of every token of recognition. As the artists disclosed the fine substance of the pages of this sonata the audience became immediately impressed with the potency of the writing. Mme. Powell and Mons. Skjerne read the work with enthusiasm and excellent musicianship. The other American representation was the Scherzo of the blind composer, Edwin Grasse. This is a grateful piece for violin, and under the careful handling given by Mme. Powell added an additional touch of grace to the program.

Dr. Anselm Goetzl's musical romance, "The Royal Vagabond," the book of which was supplied by William Cary Duncan and Stephen Ivor Szinney, was given its initial presentation on Monday, Dec. 30, and continued to run for the week at the Academy of Music. The local press showed its appreciation of Dr. Goetzl's score and the public seemed to accept the musical romance with favor. Dr. Goetzl has the distinction of having been a pupil of Anton Dvorak. He has to his credit many works of operatic nature and has had decided success in his native land. It is Dr. Goetzl's intention to become an American and he is awaiting his citizen's papers, which are to be issued to him at New York, where he will make his musical headquarters. He conducted the performance throughout the week and through his enthusiasm the musical numbers of "The Royal Vagabond" were made delightful to the large audiences.

F. C. B.

Mme. Alda, Amparito Farrar and Frank Pollock in Benefit Concert

Amparito Farrar, appearing at the Lexington Theater benefit on Dec. 28, presented the greatest successes of her "trench tour" for the first time since her return to the United States. The benefit, under the management of Elsa Maxwell, for the Home Auxiliary of the 305th Infantry, enlisted the services of Frances Alda, Amparito Farrar and Frank Pollack. Mme. Alda opened the program with the "Marseillaise," later singing a group of English songs. Mr. Pollack sang several appealing songs and Miss Farrar presented the three trench favorites, "At Dawning," the spirited "The Americans Come!" and in conclusion the French song, "Madelon."

Constance Balfour Resumes Her Con- cert Activities

After recovering from an attack of influenza Constance Balfour, the soprano, has resumed her activities as a concert artist. Her appearance at the big concert in the New York Hippodrome, in connection with the Great Britain Day celebration, brought her praise from many quarters. More recently she gave a recital in Ithaca, N. Y., where her lovely voice and artistry won high favor with the critics. In Chicago Miss Balfour gave a number of private recitals.

ognition of that fact by two important musical bodies. The intelligent and beautiful interpretation of the composer's meaning usual to the Symphony Society was no less in evidence on this occasion. Fine adherence to the melodic line and majesty of climactic effects were among the most noteworthy of the commendable details.

It is possible that other conductors bring out more effectively the romantically haunting beauty of Tchaikovsky's Fifth Symphony, but the precision and spirit of this evening's reading were noteworthy. Only lovers of the most effective of effect-music could perhaps really be charmed by the Ravel "Mother Goose" excerpts, however. The first number in especial did not seem worthy of the efforts of so dignified a body of musicians. Perhaps "a little nonsense now and then is relished by the wisest"—players; it may be.

Almost all that can be said of Josef Hofmann's work has been said; he is at that stage of achievement (one had almost said perfection of achievement) when it is merely a question as to whether his work is a little more marvelous than usual, or a little less so. Perhaps he was a little less so on this occasion; perhaps he may have added at some other times a trifle more brilliancy to his technical superlativeness and his wonderful grasp of emotional as well as poetic and pictorial effect. But that is rather like wishing the rose a bit pinker or the sunset a trifle brighter. Mr. Hofmann's playing is among the things, like the rose and the sunset, one thanks Heaven for in that they merely exist.

C. P.

HOFMANN ACCLAIMED WITH N. Y. SYMPHONY

New York Symphony Orchestra, Walter Damrosch, Conductor. Carnegie Hall, Evening, Jan. 4. Soloist, Josef Hofmann, Pianist. The Program:

Overture to "Euryanthe," Weber; Symphony No. 5, Tchaikovsky; Selections from "Mother Goose" Suite, Ravel; Concerto No. 1 for Piano and Orchestra, Liszt.

For long time neglected, Weber seems to be coming into his own again. The revival of "Oberon" at the Metropolitan and the playing of his "Euryanthe" Overture by Dr. Damrosch's organization twice in a week instance the rec-

ARTHUR PHILIPS

Teacher of Singing
Carnegie Hall N. Y. City
Studio 801-802
Tel. 1350 Circle

The World's Foremost Cellist

First Trans-Continental Tour 1918-19
(Feb. 15-Apr. 15 on Pacific Coast)

Exclusive Management
USERA & CO. 10 E. 43d St., New York

MINNA
KAUFMANN
Soprano

Vocal Studios
The Lehmann Method

Address, Carnegie Hall
New York



Adele Kates
concert pianiste
accompanist-instruction
studio: 249 E. 68 St. NYC
phone: rhinelander 2749



HANNA
BROCKS-
OETTEKING
Soprano
CONCERT
ORATORIO
RECITALS

Studio
607 W. 137 St., New York
Tel. Audubon 1600

PABLO CASALS

The World's Foremost Cellist

First Trans-Continental Tour 1918-19
(Feb. 15-Apr. 15 on Pacific Coast)

Exclusive Management
USERA & CO. 10 E. 43d St., New York

Hundreds Turned Nightly from Doors of Paris's Music Temples

Capital Is Full to Overflowing and Vibrating with Excitement Over Visits of British and Belgian Rulers—Evening Dress Now at Opéra for First Time Since War's Outbreak—Y. M. C. A. to Give Concert in Honor of President Wilson—Rameau's "Castor et Pollux" Well Performed

PARIS, Dec. 7.—Paris is more herself than she has been for nearly five years, and is still vibrating with the enthusiasm caused by the visit of the sovereigns of the British Empire and of Belgium. Excitement is in the air. Paris is full to overflowing and every concert and opera performance draws packed houses. Tickets are sold out days ahead of time. Hundreds are turned from the doors every night.

The Opéra Comique is preparing a gala performance of "La Fille de Madame Angot" for the benefit of the children of Alsace-Lorraine. It is to be a brilliant affair. The artists will be of the best.

The first repetition of the opera this season took place only a day or two ago. Marthe Chénal surpassed herself as Mlle. Lange and gained the enthusiastic approbation of the entire audience. Maurice Renaud, the baritone, as Louchard, quite carried away the onlookers. The tenor, Francell, as Ange Pitou, was excellent. Monsieur Pallain, the director of the Bank of France, sent a gift of 1000 francs to the committee in charge of the benefit performance, and it is expected that others will follow his example.

For the first time since the outbreak of the war, evening dress was worn at the

Opéra last week. The fauteuils d'orchestre, balcony and boxes presented a strange appearance. Women in evening toilettes and jewels were seen for the first time in nearly five years. It is expected that the almost forgotten dress-suit and top hat will soon make their re-appearance among the men.

Marthe Chénal of the Opéra left Paris yesterday for Strasbourg, where she is to sing the "Marseillaise" at the foot of the statue of Kléber, Dec. 9. It is at the Government's request that she has gone, and she will be the first French woman to sing the national anthem on Alsatian soil since the liberation of the lost provinces. It is interesting to recall that Rouget de Lisle wrote the "Marseillaise" in Strasbourg.

Opera Comique to Honor Carré

The Opéra Comique has decided to give a banquet at the commencement of January in honor of Albert Carré's return to the post of director. It is to be a big affair. Under M. Gheusi, during the war, the Opéra Comique disbursed larger sums in salaries to its artists than any other theatre in Paris. More than seven million francs are said to have been spent thus.

Reynaldo Hahn, the French composer of songs of infinite charm and finesse, is giving a series of lectures on the "Art of Singing" at the University des Annales. These conferences are meeting with such

appreciation that M. Hahn is often obliged to repeat them. He illustrates his ideas by singing examples of the work of different composers, such as Lulli, Gluck, Rameau, Gounod, Mozart, Saint-Saëns and so on. His compositions suit to perfection his sweet and, though small, sympathetic voice, and he sings with much artistic feeling and understanding. To hear Reynaldo Hahn sing his own "Chansons Tristes" is a rare treat.

Yvonne Daunt, the new *Première danseuse de caractère* (leading character dancer) at the Opéra is being much remarked on. She is a true artist, and her dancing is more nearly an interpretation of music than anything seen here since the Ballet Russe. She displays much inspiration and a strong personality, as well as impeccable technique. She has danced many times for the American soldiers and has visited the front, and always she has evoked wild enthusiasm. She intends visiting New York and London later on as well as many other cities. This young artist was born in Japan, where her father held an important post in the British colony. She is of English-Irish extraction. Her versatility is remarkable; she possesses strong dramatic power as well as finesse and delicate sentiment. She interprets with equal conviction a wild Polonaise of Chopin, a delightful old-time minuet of Lulli and the music of Sarasate, full of deep, dramatic sentiment.

The Y. M. C. A. is to give an important concert at the Champs Elysées Theatre, on Dec. 31, in honor of President Wilson. The event is under the direction of Gustin Wright, the well-known American organist and composer, whose concerts had a marked success in Paris last season. Much interest is felt in the coming concert, the program of which comprises, in the first half, only the works of César Franck, and in the second part, the well-known oratorio of Dubois, "The Seven Last Words." The chorus and orchestra will comprise several hundred persons chosen from Mr. Wright's choral society, known as Les Chanteurs Classiques de Passy. The

soloists will be Mme. Ore, Miss Golby and Margaret MacCrea, sopranos; Joseph Jenkins, tenor, and John Byrne and Mr. Northover, baritones.

PARIS, Dec. 12.—The Opéra gave "Castor and Pollux" last night for the first time this season. This was only the second recent performance of the most famous of Rameau's operas which was put on at such enormous expense last March by M. Rouché. Some changes have been effected with regard to scenic arrangements and lighting and the result is excellent; the whole ensemble is superior to that at the first performance. The rôle of *Telaire* showed off the rich soprano voice and musical understanding of Mme. Lubin, who is remarkable also for her beauty and stage presence. She was recalled many times. The rôle of *Castor* is very difficult vocally; the tenor who took the part in March was not at his best, and this time Lafitte, who enacted the rôle, sang so that one felt that it was not in his style and that his voice, so fine in other rôles, was heard to great disadvantage. Lestelly, however, as *Pollux*, was splendid. He sang with perfect musical taste and artistic understanding. Mlle. Lavel sang with charm, but Mlle. Mireille Berton as *Phoebe* left too much to be desired. Aida Bone danced with her usual success. Yvonne Daunt was recalled with much enthusiasm after her wild dance in the *Enfer* ballet, where she surpassed herself.

The music at Holy Trinity Church, under Gustin Wright, continues to interest church-goers. Last Sunday John Byrne sang "It Is Enough," from "Elijah." His interpretation was imbued with personality, and the music showed off his rich baritone voice both in the dramatic parts and in the infinite pathos of the final phrases.

MARGARET MACCREA.

LIMA (O.) MUSIC RESUMED

Plans Under Way for Peace Jubilee—Music Club Program

LIMA, OHIO, Jan. 3.—Rehearsals of "The Messiah," Lima's projected tribute in song to the termination of the war, which were abandoned in December because of the epidemic, will be resumed and arrangements carried out on an enlarged scale for the production, which, as now arranged, is to be a feature of Sunday afternoon, Jan. 26, in Memorial Hall. The soloists will be Mme. Edna de Lima of New York, soprano; James A. Grubb of Chicago, tenor; Myrtle Greer, contralto, and John L. Thomas, bass.

The Women's Music Club is resuming activities with the beginning of 1919. One of its special bookings is the Pavley-Oukrainsky combination, with George Barrère and the Little Symphony. Rehearsals have just begun for the cantata to be given on Feb. 13 by a quartet made up of R. B. Mikesel, tenor; Mrs. J. Robb Meily, soprano; Mrs. R. O. Woods, contralto, and Fred Calvert, baritone. "The Fairyland" is a new work by an American composer, Orlando Morgan. The Women's Music Club will supply nearly half a hundred singers from its active membership for the Peace Jubilee Singing of "The Messiah."

On Dec. 22 an artistic performance of "Elijah" was given at Piqua, Ohio, in the Presbyterian Church by the vested choir under the direction of Philip Gates. The soloists were Mrs. Eggleman of Richmond, Ind., soprano; Mrs. R. O. Woods, Lima, contralto; Mr. Tudor of Cincinnati, tenor, and Dr. Barrington, baritone, of the Ohio State University music department. H. E. H.

"Messiah" Is Christmas Offering of Jamestown (N. Y.) Chorus

JAMESTOWN, N. Y., Dec. 30.—At its eighth annual Christmas concert, the Jamestown Choral Society, under Samuel Thorstenberg, gave "The Messiah" on Dec. 26 at the First Lutheran Church. The accompaniments were played by an orchestra, assisted by Victoria Swanson at the organ and Gertrude Johnson at the piano. Those heard in the oratorio were Lillian Gustafson, Allene Anderson and Mrs. Leonard Chindgren, sopranos; Mrs. W. W. Judson, Lucille Kinnebrew and Mrs. Berger Anderson, contraltos; Gustav Marker and Charles Jackson, tenors, and William E. Tefft, basso.

John Finnegan, the New York tenor, has been singing in his concert appearances Frederick W. Vanderpool's "Design" and "Every Little Nail," and later this season will use this composer's "I Did Not Know" and "The Heart of You."

:-: MUSICIANS' DIRECTORY :-:

JOSEF ADLER

PIANIST
Teacher—Accompanist—Song Interpretation
Studios, 154 West 72nd Street, New York City
Phone, Columbus 1311

The American Institute of Applied Music

Thirty-third Season
212 West 59th Street, New York City
Tel. Circle 5329

MADAME MATILDA ANGERI

VOICE BUILDER
Absolute Method Against Tremolo
Hours 2 to 5 p.m.

323 W. 45th St., New York City. Phone Bryant 2178

MAX BENDIX

VIOLIN INSTRUCTION

13 E. 43rd St. (2 doors from Schermer's), N. Y. City

MAY LAIRD BROWN—Lyric Diction

(DORA DUTY JONES METHOD)

Telephone Riverside 2605 (Authorized Exponent)
1 W. 89th St., New York

CECIL BURLEIGH

State University,
Missoula, Montana

GIUSEPPE CAMPANARI, Baritone

TEACHER OF SINGING

Studio: 668 West End Avenue New York City
By Appointment Only

MIRIAM S. CAPON, Composer

Songs and choruses of merit and of great use in Conservatories and Schools

BURKHART PUBLISHING CO.
443 Real Estate Trust Bldg. Philadelphia, Pa.

ERNEST CARTER

COMPOSER—CONDUCTOR

Address: 150 West 58th St., New York

ETHEL CAVE COLE

Accompanist and Ensemble Player
Teacher of Singing and Coach

57 West 58th St., N. Y. Plaza 2450

REBECCA CLARKE

VIOLA SOLOIST

Lessons in Viola, Harmony and Ensemble

Address: Care of Musical America

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION and REPERTOIRE

260 West 57th St., New York
Tel. Conn.

J. WARREN ERB

CONDUCTOR—COACH—ACCOMPANIST

Address: 220 Madison Ave., New York
Tel. Murray Hill 427.

WILLIAM J. FALK, Teacher of Singing

Address, 50 West 67th Street New York
Telephone Columbus 7031

HENRY T. FLECK

Head Musical Department,
Normal College, New York.
68th St. and Park Ave. Tel. 2443 Plaza

WALTER HENRY HALL

PROFESSOR OF CHORAL MUSIC
Columbia University

JESSIE FENNER HILL

TEACHER OF SINGING
METROPOLITAN OPERA HOUSE

1425 Broadway, New York (Byrant 1274)

FRANK LILLIAN MILLER

TEACHERS OF SINGING
50 West 67th St. Tel. Columbus 1405
Summer Classes
New York Studio and Woodstock, N. Y.

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue
BOSTON, - - - MASS.

EDITH MILLIGAN KING, Pianist

ACCOMPANIST—TEACHER—SOLOIST
Studio, 63 Gates Ave., Brooklyn
Telephone, Prospect 9315

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York
Studios: 212 W. 59th St., New York

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York
Telephone, 7493 Schuyler

MASTER SCHOOL OF MUSIC

110 Remsen Street BROOKLYN, N. Y.
Voice, Piano, Violin, 'Cello, Organ, Rhythmic Dancing and Dramatic Art. Notable Faculty. Resident pupils accommodated.

MAUD MORGAN,

Harp Soloist

Concerts—Instruction
(Teaching Children a Specialty)
216 W. 56th St. Phone—Circle 1505
Summer Address, Princes Bay P. O. Phone Tottenville 1269

LEILA TYNDALL MOSES, Piano

Mason Touch and Technique
Thorough, Quick, Interesting
Taught by his former pupil and assistant
1157 Lexington Ave., New York City. Tel. Lenox 6467

ANNE Mc DONOUGH

1823 Walnut St.,
Philadelphia, Pa.

Study Sight Singing and become an authoritative Leader instead of a dependent follower.

EDMUND J. MYER

Voice

703 Carnegie Hall, New York Circle 1350

SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING

Wed. and Sat., 1425 Broadway, New York.

Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. NIESSEN-STONE

Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art. Private
Studio: 50 West 67th St. Tel. 1405 Col.

M'gt: Annie Friedberg, 1425 Broadway.

DOUGLAS POWELL

SPECIALIST IN VOICE PLACEMENT

Teacher of Clara Loring and other prominent singers.
1425 Broadway, New York, Metropolitan Opera House
Bldg. Phone Bryant 1274

ADELE LUIS RANKIN

Soprano

Concerts—Recitals—Instruction
Studio: 236 West 15th St., New York City

FRANCIS ROGERS

Concert Baritone,
Teacher of Singing.
Studio 144 East 62nd St., New York

THE SITTING TRIO

VIOLIN, 'CELLO AND PIANO
RECITALS, CLUBS, MUSICALES, ETC.
Fred V. Sittig, Teacher of Piano and Accompanist.
167 West 80th St. Tel. Schuyler 9520

CHARLES GILBERT SPROSS

PIANIST—ACCOMPANIST—COMPOSER
Care of John Church Company, New York

THEO. VAN YORX, Tenor

Vocal Studios: 22 West 39th St., New York
Telephone Greeley 3701

CLAUDE WARFORD

COMPOSER—TEACHER OF SINGING
Metropolitan Opera House Bldg.
1425 Broadway Phone Bryant 1274

A. CAMPBELL WESTON

PIANIST—ACCOMPANIST—COACH
27 S. Oxford St., Brooklyn, N. Y. Tel. Prospect 8969 J

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director.
All singers made self-supporting. Summer term at
New York and Asbury Park
Metropolitan Opera House, New York.

American Cities Inspiring to Artist, Declares Lazaro

Young Metropolitan Tenor Gives Impressions of His First Tour

HIPOLITO LAZARO, the Spanish tenor, who resumes his duties at the Metropolitan Opera House this month, returned to New York for the holidays. The first half of his season was not only a busy one, but a strikingly successful one from every angle, and in his New York apartment he glanced back over his travels of the last few months with very evident pleasure.

"Before I had an opportunity to discover it for myself," he said, "I heard that American audiences were inspiring, and now I know it. Wherever I have been this season I found the same keen interest, the same enthusiasm for music, all of which is to an artist, particularly a new one, a most buoyant and inspiring experience. I remember so distinctly the huge hall filled with people in Denver, where I sang in September; perhaps it is a vivid recollection because it was the first concert of the season, but it seems as if that concert was a sort of original model from which all the following ones were patterned. Of course, to a foreigner, almost a stranger in America, my reception was more gratifying than I can express, but you may be sure that I appreciate it."

Mr. Lazaro recently returned from Columbus, Washington and Boston, where his success was unqualified. He was enthusiastic over Washington, which he called "too beautiful a city for so many hurrying people." While in Detroit he visited the establishment of Henry Ford and in Pittsburgh he made a trip through one of the steel mills. Of these experiences and his travels back and forth across the country from Maine to Colorado he exclaimed with a characteristic Latin fling of the arms. "What is the use of trying to comprehend such a country as yours? Wherever you go the people are so eager and enthusiastic about everything; I seem to have a whirling vision of huge advertising signs, rushing automobiles, running people, clouds of factory smoke, big crowds—always crowds, overflowing hotels, railroad stations and trains.



Hipolito Lazaro, Tenor of the Metropolitan, Who Has Just Completed His First American Tour

Really it is quite a futuristic picture and it will take me a few more months to untangle it."

Before opening his opera season at the Metropolitan on Jan. 20 the young tenor will give concerts in Wilkes-Barre and Norfolk. At the close of the opera a tour to the Pacific Coast is planned.

Mildred Faas, Philadelphia Soprano, Has Crowded Calendar

A crowded concert calendar is that of Mildred Faas, the gifted Philadelphia soprano. Her list of recent appearances includes the Drama League meeting in Philadelphia, Nov. 12; Y. M. C. A. Auditorium, Lancaster, Pa., Nov. 14; Women's Club, York, Pa., afternoon of Nov. 15; High School, Hanover, Pa., Nov. 15, evening; Normal School, West Chester, Pa., Nov. 16; Musicians' Club concert, Richmond, Va., Nov. 18; Bellevue-Stratford, Philadelphia, Nov. 19; Salem Reformed

Church, Allentown, Pa., Nov. 25; Y. M. C. A. Section Base, Cape May, No. 26; Lewell's Point Barracks Naval Station, Nov. 27; Monday Music Club, Philadelphia, Dec. 2; Matinée Musical Club, Philadelphia, Dec. 3; High School, Coatesville, Pa., Dec. 3, evening; Camp Crane, Allentown, Pa., Dec. 4; Philadelphia, Dec. 5; Wilmington, Del., Dec. 8; Academy of Fine Arts, Philadelphia, Dec. 15; Philadelphia Manuscript Society, Dec. 18, and the meeting of the Philadelphia Music Teachers' Association at the home of Mr. and Mrs. E. J. Stotesbury, Dec. 21. Aside from her concert activities, Miss Faas is the new soloist at the Walnut Street Presbyterian Church, Philadelphia, since Dec. 1, and at the Church of St. Luke and the Epiphany.

LITEN STIRS ST. LOUIS

Belgian Tragedian Appears at Two of Local Orchestra's Concerts

ST. LOUIS, Mo., Dec. 29.—Not since the visit of Ludwig Wüllner some years ago have we heard any such exhibition of declamatory art as last evening and Friday afternoon at the pair of symphony concerts, when Carlo Liten, the eminent Belgian tragedian, recited two war poems by Emile Cammaerts, with music by Elgar. The poet, fired by the ravages of war on his people and his country, has painted in words two vividly imaginative pictures, and to these the great English composer has set most apt music. A very large audience on each occasion showed its instant and hearty approval by long and continued applause. The first poem was "Carillon," with an accompaniment in which bells were most conspicuous. It was superbly done. Mr. Liten's second number, "Le Drapeau Belge," brought one of the most inspiring moments of the program. The poem is intensely dramatic in structure. On each occasion Mr. Liten was forced to respond with added numbers, short poems of Cammaerts.

The orchestral part of the program was excellent. After the national anthem, Mr. Zach performed Sibelius's symphonic poem, "En Saga." The string section showed to particularly good advantage. "La Procession Nocturne," by Henri Rabaud, concluded the first part of the program. After the intermission came the Franck Symphony in D Minor, which was given a fine reading.

In place of a soloist at last Sunday's popular concert, Mr. Zach offered his patrons MacDowell's A Minor Suite for orchestra. This had been played at the regular subscription concerts several weeks before. Two "Hungarian Dances" by Brahms, "Adagio Pathétique" by Godard, a "Valse de Concert" by Glazounoff and other popular numbers were also on the program. H. W. C.

Concert by New Albany Male Chorus Best in Its Career

NEW ALBANY, IND., Dec. 27.—Probably the best work of its career was done by the New Albany Male Chorus at its midwinter concert recently at High School Auditorium. This was evidenced by the unusual warmth of the large audience. A very decided advance has been made in the work of the chorus during the past year, due to the untiring drill given the chorus by Director Anton Embs. The program embraced songs by Coleridge-Taylor, Mair, Nesster, Prothero, Parker and German. Three soloists appeared, Mrs. Ruth Shrader Kirk, violinist; Naomi Klerner, soprano, and James King, baritone, all local artists, who upon this occasion gave great pleasure to the audience and set new standards for themselves. Fine accompaniments were played by Olive Shrader, Ray Rudy and Otto Everbach. H. P.

Yvonne de Tréville writes to the White-Smith Music Publishing Company regarding the song, "Peace," by Gertrude Ross, as follows: "Peace" had a very big success at this concert (Globe Music Club), De Witt Clinton Auditorium, New York. Three encores after the group, of which 'Peace' was the climax. There were 2500 people in the audience. This artist is also singing 'God's Service Flag,' by the same composer.

Matilda de Bartoky, mezzo-soprano, is singing Vanderpool's "I Did Not Know," "If" and "Regret" in her concert work.

WERRENRATH SINGS SOME OLD TIME FAVORITES

Reinald Werrenrath, Baritone. Recital, Afternoon, Jan. 1. The Program:

"Ring Out, Wild Bells," Gounod; "She Never Told Her Love," Haydn; "Blow, Blow, Thou Winter Wind," Arne; "Willow Song" from "Othello," Dallis; "Who Is Sylvia?" Schubert; "The Sands o' Dee," "Gypsy John," Clay; "Punchinello," Molloy; "Beauty's Eyes," Tosti; "The Lost Chord," Sullivan; "Long Ago," "The Sea," "Sweetheart, Tell Me," "In the Skies," MacDowell; "The Nightingale and I," Engel; "Song of the Street Sweeper," Avery; "King Solomon and King David," Cooke; "Roadways," Densmore

Reinald Werrenrath opened the year 1919 by doing a daring thing. Only a singer sure of his own artistry and his audience could have had the courage to include on his programs songs that have been so manhandled as "The Sands o' Dee" and "The Lost Chord," to say nothing of "Gypsy John" and "Punchinello." Yet his audience and his artistry were both fully equal to the strain. In fact, the audience was, if possible, a shade more delighted with Mr. Werrenrath's "Old-Time Concert Favorites" than with anything else, though that is saying a good deal.

Tennyson's "Ring Out, Wild Bells," set by Gounod, was a most appropriate beginning to a most interesting program. The Shakespeare songs that followed were sung with beauty of tone, with intelligence and good taste, that made their hearing a delight. To hear "The Sands o' Dee" given with such delicate differentiating of color shades in the often-repeated phrases as make the whole a lovely picture, is as unusual as to find a baritone who roars neither "Gypsy John" nor "A Health to King Charles" and yet gets out of both all that there is in them. Mr. Werrenrath's voice has a splendid range, and he has at his command in its employment every variety of tone volume. The most delicate were used in creating the mystical, occult atmosphere that hangs about the last verse of the "Sands o' Dee."

One trembled when Charles Albert Baker, the accompanist, sat down at the organ to play the accompaniment of the "Lost Chord." It might have been a fatal step; the least touch of sentimentality would have made it so. But it was instead, as he played it and as Mr. Werrenrath sang it, a very artistic thing; one was glad to have heard such a reading of that be-tortured semi-classic. The MacDowell songs were given with sympathy and charm, with a tenderness that did not become sentimental, and a finesse that caught the mood of the modern as it had that of the mid-Victorian. Which, be it noted, is an achievement. C. P.

Celebrate Victory with "Sing" at Grand Forks, N. D.

GRAND FORKS, N. D., Dec. 24.—A national "Victory Sing" and Community Christmas Festival was given at the City Auditorium on Dec. 19, under the auspices of a Citizens' Committee. Beside the singing of the patriotic songs by the audience, numbers were given by the Municipal Band, aided by H. Aden Enyeart, tenor; the Grand Forks Victory Chorus, conducted by William W. Norton, and Mrs. Irma Mallory Fisher. The incidental expenses were borne by the Ladies' Thursday Musicales, which backed and pushed the entire affair in spite of the epidemic and other hindrances.

Bruce Emmet, the Irish tenor, of Annapolis, Md., recently sang at his concert in Baltimore "If" and "Neath the Autumn Moon," by Frederick W. Vanderpool.

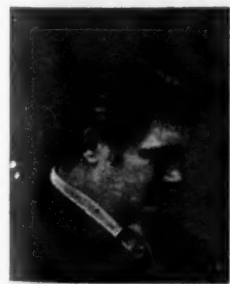
Charlotte Peegé, contralto, has been engaged as soloist for the Apollo Club of Boston for its concert on April 22.

The Cincinnati Symphony Orchestra

Eugene Ysaye, Conductor

Season 1918-19

Touring South in January, West in February, North in March



Eugene Ysaye

A. F. THIELE, Manager

No. 12 Times-Star Building

ARCHIBALD SESSIONS

CONCERT ORGANIST
ACCOMPANIST—COACH

STUDIOS: 537 West 121st Street, Phone, Morningside 5120
500 Carnegie Hall—Wednesdays only



MAYO WADLER

Management: JULES DAIBER, Aeolian Hall, New York

"AMERICA'S OWN VIOLINIST"

NEW MUSIC VOCAL AND INSTRUMENTAL

"DEEP IN THE DREAMING WOOD." By Jacques Pintel. "The Rower's Chant." By Max Pirani. (New York: G. Schirmer.)

Jacques Pintel is a new name to us. From this song, a setting of a French poem after Heine, with an English version by Elisabeth Stillman Chamberlain, we judge him to be the possessor of a very sensitive gift. He has created a mood of distinct charm in this song, along lines which are quite his own. There is a dedication to Lucien Muratore.

"The Rower's Chant" is one of the most striking songs for baritone that the last year has produced. The composer, despite his Italian name, is a young Australian, now with his country's armed forces, probably still in France. The poem by T. Sturge Moore is graphic and Mr. Pirani has duplicated that quality in his music. The sweep of the oars is pictured in a scale figure that is developed throughout the song, finally reaching a climactic scale passage, and closing with a notable one fortissimo. The piano part is one of those vivid tonal backgrounds that paint in bold strokes the atmosphere of the song, while the voice sings, as it were, its comments in the words of the poet.

"TREES." By Carl Hahn. (Cincinnati-New York-London: John Church Co.)

This composition, which has already appeared as a chorus for women's voices, is now issued as a song for solo voice with piano accompaniment. The poem is by Joyce Kilmer, the gifted young American poet, who was killed in action in France last summer. Mr. Hahn has written very melodious music for it, with a refrain that ought to make it popular. It is for a low or medium voice.

MELODIOUS STUDIES. "The Wind," "Scherzetto," "A May Morning." By Warren Storey Smith, Op. 20. (Boston-New York: Arthur P. Schmidt Co.)

These are three capital teaching pieces for the piano, refined in style and useful for technical development. "The Wind" is a chromatic scale study, the scales alternating between the right and left hand. In his "Scherzetto" Mr. Smith treats the staccato excellently; in his restatement of the main theme he injects a bit of canonic treatment effectively. Legato playing is brought forward in "A May Morning," an Allegretto grazioso in G major, 6/8 time.

"LOVE LEADS THE WAY." By Mary M. Howard. (Philadelphia: Theodore Presser Co.)

This is a light song that savors of comic opera in its main melody, as well as in the *Tempo di Valse* which appears later. It is not distinguished in utterance, but will please many as a little song of no pretense. It will be useful also for teaching. The song is for a medium voice.

"TERRE PROMISE." By Cecil Forsyth. (Boston: Oliver Ditson Co.)

Ernest Dowson's lovely poem has inspired Mr. Forsyth to one of his most likable songs. It is perhaps less individual than some of his songs that we know and admire, but it has a melodic insinuating appeal that is very strong. This is derived unquestionably from the

cello-like melody that serves as a two measure prelude, is restated as an interlude and is at last sung on the words, "Ah, might it be, that just by touch of hand." The workmanship is worthy of Mr. Forsyth. High and medium voice editions are issued.

"My Creed," "Spring." By Miriam Capon. (Philadelphia: Published by the Composer.)

"My Creed" is a simple and direct song to words by Harold Arnold Walter, in which the composer expresses the fine sentiment of the poem in melodic terms. It is for a medium voice. In "Spring" Mrs. Capon has done a joyous song for high voice that ought to be heard on the programs of many sopranos. It is full of bright melody and the piano accompaniment supports it fittingly. The song is dedicated to Helen Buchanan.

"A TRAGIC TALE." By J. Bertram Fox. "Up and On." By Will C. Macfarlane. (Boston: Oliver Ditson Co.)

Thackeray's famous poem, "There Lived a Sage in Days of Yore," used to be sung quite frequently some years ago as a song, the music by one Slater. Mr. Fox has here set it as a chorus for four part women's voices with piano accompaniment and has succeeded admirably. He understands his medium and he knows how to inject the humorous note. On Page 5 his piano part is capital, recalling Mozart's "Alla Turca" in spirit, rather than in melody. On the whole, it is an excellent composition. It is dedicated to the St. Cecilia Club of New York, Victor Harris, conductor.

"Up and On" is a marching song in popular style for male voices with piano accompaniment. Mr. Macfarlane has done what he has set out to do here very nicely. The text is by Frederick H. Martens and the song is dedicated to the Portland Men's Singing Club.

"The Heart of Home," "Dream Flowers," "Reveries," "Heartsease," "Return," "Autumn Song." By C. Harold Lowden. (Philadelphia: Heidelberg Press.)

Here is a set of six two-page songs, brief, melodious and nicely varied in mood. Mr. Lowden evidently belongs to that class of composers which says what it has to say directly, without hesitation and equally without affectation. There is a home appeal in "The Heart of Home," to a poem by Minnie Leona Upton. It is for a high voice, with optional notes for low voice. A lullaby for contralto is "Dream Flowers," very simple, not unlike Nevin in its flow. It is a little song that will win great favor when well sung. The poem is by Elsie Duncan Yale. In "Reveries" Mr. Lowden again writes a tender ballad for high voice, a love-song in utterance, to a poem by Belle Sharrow.

Elsie Duncan Yale's poem "Heartsease" is the subject of this song, also for high voice. It is a bright one. Two Margaret E. Sangster, Jr., poems are "Return" and "Autumn Song." "Return" is a delightful melody, Irish in style, in which Mr. Lowden has interpreted the words with exceptional success. It is for a low voice. The "Autumn Song" is a happy mood, with cheery music to set off the poem. It is for a medium voice.

These songs are all thoroughly melodious and in addition to their usefulness as concert numbers they will be equally appropriate as encore songs. As teaching songs they ought also to find many friends.

ALLENTOWN ORCHESTRA PLAYS

Visiting Recitalists and Creatore Opera Company Also Appear

ALLENTOWN, PA., Dec. 20.—The Conly Concert Company of Philadelphia gave a pleasing program at the Salem Reformed Church, Dec. 9. The artists of this organization are Mildred Faas, soprano; Bessie Leonard, contralto; Henry Burney, tenor; Frank M. Conly, basso, and William Silvano Thunder, accompanist.

The audience was large, almost filling both the main floor and the balcony of the large auditorium. The program was well adapted to the capabilities of the appearing artists and was delightfully given. The numbers were generally light in character and were well calculated to please.

Following a number in which the quartet appeared, Miss Faas sang "An Open Secret," by Woodman, and the "Mammy" song by Ware as an encore. Mr. Conly followed with the Kipling-Damrosch bit, "Danny Deever," and gave "Sweet Little Woman of Mine" as an encore. Parker's "The Gypsy Maiden" was sung by Miss Leonard, who was also heard in "A Bowl of Roses," by Clark. Mr. Gurney's numbers were "My Lotus Flower," by Adams, and "You'd Better Ask Me," by Lehr. Mr. Thunder played Etudes by Chaminade and Moszkowski. Salem's choir was sponsor for the affair.

The Creatore Grand Opera Company gave two splendid performances, "Rigoletto" and "La Traviata," at the Lyric Theater, Dec. 11. The cast consisted of very good artists, among them Regina Vicarino, soprano; Henriette Wakefield, contralto; Orville Harrold, tenor, and Giorgio Pulitit, baritone.

The Allentown Symphony Orchestra gave the first of its concerts of this season before an appreciative audience in the Lyric Theater, Dec. 15. There was a capacity audience. Hans Kindler, the celebrated cellist, made a deep impression, and was compelled to give several encores. The feature of the afternoon was his superb playing of the Saint-Saëns cello concerto. He also played a Fauré selection, a sprightly Gavotte by Méhul, a Chopin Mazurka and Popper's "Tarantella." His accompanist at the piano was Eloda Kemmerer.

Of the orchestra's contributions to the program many excellent things might be said. It was evident that the players had made much progress since they were last heard. Their numbers were Bizet's "L'Arlesienne" Suite, Grieg's "Asa's Tod" and Tchaikovsky's "Marche Slav." Conductor Moll led with commendable finish and masterly conception.

B. W. S.

Music Teachers in Chicago High Schools Form Organization

CHICAGO, Dec. 27.—The music teachers of the Chicago high schools have banded together in a club for mutual improvement and the better placing of their work before the public. O. E. Robinson, of Hyde Park high school, is the first president of the club, and Eleanor Schweitzer, of Lake View, secretary-treasurer. Committees have been appointed to plan the season and lay the foundation for future activity. One of these is to arrange for publicity; another is to seek fraternal relations with other musical organizations, including those patronized by professionals, whose co-operation will be solicited; still another is to seek to co-operate with the Board of Education in whatever may be undertaken for mutual benefit. The recent appointment of Principal Armstrong of Englewood to the assistant superintendency, with particular assignment to the high school field, gives the club a hearty sympathizer through whom to make known its aspirations, ambitions and needs. Music work of a high order is being done in Chicago, and through co-operation this body is seeking to acquaint the public with the teachers' work.

Maude Allen, soprano, who has been in France entertaining under the auspices of the Y. M. C. A., has been singing for the boys on the firing line and in the hospitals Clay Smith's song, "Sorter Miss You."

That the new songs by Frederick W. Vanderpool of New York are becoming known in Canada as well as in the United States is shown by the fact that Sam Livingstone, baritone of the First Baptist Church of Regina, Sask., has placed in his repertoire for concert work the Vanderpool songs "I Did Not Know," "Regret," "Angel of Light," "If" and "A Song for You."

MEN HEAR SCHUMANN-HEINK

Diva Cheers Camp Kearny Soldiers on Christmas Eve

SAN DIEGO, CAL., Dec. 27.—Mme. Schumann-Heink came from Chicago to lend her voice in the work of cheering the soldiers and sailors on Christmas Eve. The diva came primarily to sing at the midnight mass at Camp Kearny, but was also asked to sing at the municipal exercises given for the men in the service. Throngs gathered to hear her sing Gounod's "Ave Maria" and Bizet's "Agnus Dei."

So enthusiastic is Mme. Schumann-Heink in her singing for the men that she has planned to return at the end of May and bring with her a number of well-known artists, to present a popular program at the great out-of-door organ pavilion in Balboa Park. The entire proceeds are to be devoted to a memorial to the San Diego soldiers and sailors who participated in the great war.

In response to a call from Camp Lee, Mme. Schumann-Heink will go there directly and on New Year's Day will sing for the 50,000 men stationed there. On Jan. 2 the contralto, with Frank La Forge, pianist, begins a tour of the Northwest, which will close May 15.

W. F. R.

"Infallible Method of Memorizing"

T. ANTOINETTE
PIANO CONCENTRATION DEVELOPED
WARD HARMONY
MEMORY TRAINED

The MINDS of students so trained that they know exactly WHAT to do and exactly HOW to do it.

Technical Freedom—Scientific Tone Production, Thoroughly MUSICAL Interpretation, Classes in CONCENTRATION—SIGHT-READING—HARMONY

Demonstrations and Studio Recitals Fridays at 3 Public Invited

Tel. 9630 Van Dyck Studios, N. Y., 8th Ave. and Columbus 56th St.

Harold
Cosby Dansby MORRIS

PIANISTS

Advanced Students
Accepted

Studios

330 West 95th St., New York City
Telephone: Riverside 4174

HERBERT J.

BRAHAM

TEACHER OF SINGING

Studio: Pouch Gallery, 345 Clinton Ave., Brooklyn
Telephone Prospect 5593
From the Foundation of this Great Art to the Attainment of Competent Professionalism for Talented Voices.

Leore Neergaard

TENOR

Concerts—Recitals—Oratorio—Instruction

Management: Julian Pollak
47 West 42nd St., New York

MARIE

SUNDELIUS

SOPRANO

Metropolitan Opera Company

Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

ALICE

NIELSEN

Recitals—Concerts Season 1918-19

Exclusive Management: Annie Friedberg, 1425 Broadway, New York.



J. U. S. FALK

VIOLINIST

Recitals—Concerts.
Orchestra Engagements
Wolfsohn Bureau of C. H. Falk.
Personal Representative,
96 5th Ave., Room 20, New York

WILLIAM S.

BRADY

TEACHER OF SINGING

Studio: 154 West 72nd Street, New York
Telephone Columbus 1311

→ This space is reserved each week to advertise singers who sing our publications ←

Miss SOPHIE BRASLAU

At Her Recital

Carnegie Hall, Sunday, December 29th

Sang

Under a Blazing Star

by H. T. Burleigh

G. RICORDI & CO., 14 East 43rd Street NEW YORK

Work with Our Army in Italy Recounted by Crystal Waters

Young Boston Soprano Describes Conditions Under Which She Has Given Concerts During the Past Year—"Tour" Made in Army Truck

(The following excerpts are taken from a personal letter, written by Crystal Waters, the young mezzo-soprano of Boston, to May Stanley of the MUSICAL AMERICA staff. Some of Miss Waters's experiences illustrate vividly the hardships which musicians have faced in their efforts to bring cheer to our fighters. Miss Waters left for France last January, and has since that time been continually in service with the American Expeditionary Forces.—Editor, MUSICAL AMERICA.)

"ALL you good people in the States have worked so hard to win this war that not many letters have come over. Like my 'Buddies,' it tends to make me feel that I am forgotten. As the boys say, I wouldn't take a million dollars for the experience I have had, but I wouldn't take a million dollars to go through it again.

"The Y. M. C. A. so greatly appreciated my work in France, at the front with our boys, that they have sent me to Italy to work, with a week off at Christmas with my teachers, the Braggiotti, in Florence! It will be my first permission, but it will be worth a dozen. Just at present I'm working with our men (my hands are so cold I can't write) on the old Italian front. To-morrow we cross the Piave and start toward Fiume, in a truck, stopping four or five times a day to sing for isolated troops and ambulance sections. It will take about five days.

"Last night we (I have a baritone assisting me and an accompanist) gave a 'show'—we call everything 'shows' over here—for an ambulance section in a concert room of an ancient castle.

"They were all college boys and hadn't heard a woman's voice in so long they were crazed with delight. There were only about seventy, but they made as much noise as 1400 marines have at some of my concerts. They wouldn't let me stop, and in spite of the fact I had sung in eight hospital wards in the afternoon, I sang on and on. Then they wanted me to hear their stunts and it was midnight before they led me down to the big kitchen to make me hot chocolate and toast. Real toast is the greatest of luxuries to us. I've only had it about four times this year.

"I've sung in everything and anything. All summer we had a piano on a truck at the front and went from village to village, singing in deserted farms—in bombarded buildings, in tents, theaters, mess halls, castles, châteaux, huts and barracks. To-day we had our first 'show' in an Italian opera house! Yes,



Crystal Waters, Mezzo-Soprano, Who Has Served Over a Year with the American Army in France and Italy

ragtime (I have long since fallen to that level for half of my program for my 'Buddies') in an Italian opera house! The gorgeous place was filled with soldiers, boxes and all—and on the stage sat the Regimental Band. Can you see the picture? The stage framed in gold, red velvet curtains hanging each side, Italian streets and towers and castles for the scene and our boys, the acme of modernism, sitting on the stage! Then me, in the front, in uniform and trench boots!! But the fairy princess herself would not have been more welcomed. It was so cold my feet were ready to break off—at every tone my breath came forth like a cloud, so I could not see the audience, but my heart was warm with cheer and nothing else counts. We go to this hospital to-night—and so it goes.

"It has been the greatest privilege life has or will have to offer to be over here during this past year. I have been extremely fortunate and have been through everything, even to having 'cooties'! The most popular song I sing is the old 'They Go Wild, Simply Wild Over Me'—only I say 'cooties' instead of 'ladies.' You try it and see how it fits. I think I shall always be known by that song, for they demand it everywhere."

The Severest Blow to English Music

In the course of his inaugural lecture as the new Professor of Music at Oxford, Dr. H. P. Allen referred to the death of Sir Hubert Parry as the severest blow

English music has sustained in more than two hundred years.

The subject of the lecture was "University Music in Oxford Since 1626," the date of the founding of the chair by Dr. William Heather. During the intervening period of 292 years Oxford has had fourteen professors of music.

BEGIN CONCERTS AT MUSEUM

David Mannes Directs First Program in Public Symphony Series

As the first of a series of four public concerts David Mannes conducted a program of symphonic music at the Metropolitan Museum of Art on Jan. 4. These concerts are being given through the generosity of a few friends of the Museum, and although the Museum is generally closed on Saturday night, this innovation has been made for the four Saturdays in January, to permit the public to hear the best music free.

The program on last Saturday night was well balanced, the numbers presented being the march from "Aida," the "Leonora" Overture No. 3, Saint-Saëns's ballet music from "Henry VIII," Bach's "Air on the G String" and Bourrée, for strings; first movement from the "Scheherazade," Rimsky-Korsakoff; the "Star-Spangled Banner"; Tchaikovsky's "Pathétique" Symphony, third and fourth movements; Grainger's "Irish Tune from County Derry" and "Mock Morris" for strings; a "Carmen" Suite, and the "Ride of the Valkyries."

The orchestra under Mr. Mannes' direction is composed of some fifty-two members, selected from the leading New York orchestras.

CHORUS DIRECTORS RESIGN

Officers of New York Community Chorus Discontinue Their Work

At a meeting held in the offices of the New York Community Chorus, 130 East Twenty-second Street, on Dec. 15, the members of the Board of Directors tendered their resignations, to become effective at once. The chorus met on Christmas afternoon to sing carols about the Tree of Light in Madison Square.

It is understood, according to reports from the office of the chorus, that there will be no more meetings held this winter, but that the organization may resume activities again in the spring. Its conductor, Harry Barnhart, is continuing his work with the other choruses, which include those of the Oranges and of Buffalo. The New York Community Chorus was organized about three years ago, and since that time has been under Mr. Barnhart's direction. Three annual festivals of "Song and Light" in Central Park have been the chief features of its activities.

Ziegler Pupils Give Christmas Concert at Bowery Mission

The concert given by pupils of the Ziegler Institute, Anna E. Ziegler, director, at the Bowery Mission, New York, Dec. 23, introduced several gifted singers. The program opened with the quartet, "O, Little Town of Bethlehem," followed by works of Offenbach, Vanderpool, Kramer, Wells, Dell'Acqua, Woodman, Lehmann and Donizetti, which were charmingly sung by Margaret Hoffman, Dorothy Wolf, Herta Brett, sopranos, and Florence Balmano, contralto; As a fitting closing number "Silent Night, Holy Night," was impressively delivered by the quartet, and the entire audience. Worthy accompaniments were furnished by Ethel Green.

Special Musical Program Given at Pompton Lakes as Christmas Celebration

The story of Christ, in pantomime form, was presented under the auspices of the Y. M. C. A., for the munitions workers and townspeople of Pompton Lakes, N. J., on Christmas night. Under the direction of Margaret Swan-Pratt the 100 or more people who took part performed their respective rôles ably. Special choruses were sung by a group of people seated in the gallery. The best work was undoubtedly done in "The Three Kings" and "Holy Night," which were sung without accompaniment. Lillian Hart Durand directed and coached the entire musical program. Incidental solos, with violin obligato, were sung by Louise Courtney-Searl.

George S. Madden, baritone of Brooklyn, is singing in his concerts "Ye Moanin' Mountains" and "Song of the Adventurer Bold," by Frederick W. Vanderpool. Francis MacLennan, the noted tenor, has added to his repertoire Mr. Vanderpool's "Ye Moanin' Mountains."

TORONTO CHORUS PRAISED

"Orpheus" Finely Given Under Mr. Carboni's Bâton—Levitzi Plays

TORONTO, CAN., Dec. 31.—J. A. Carboni's presentation of "Orpheus" on Dec. 4 won the spontaneous approval of an audience that filled Massey Hall. The Toronto Operatic Chorus has made an advance since its almost flawless performance of "Faust" last June, and in its last concert showed a fine unity of attack and responsiveness to the conductor's demands. Charming were the soloists, Winifred Parker as *Orpheus*, Eleanor Currie as the *God of Love* and Ruth Thom as *Euridice*. Thirty graceful dancers from the Somers School and a large orchestra gave valuable assistance. Maestro Carboni during his three years in Toronto as head of the Hambourg Conservatory vocal department has been a tireless worker for patriotic causes. A few months after he arrived in Canada two performances of the "Geisha" enabled him to give \$1,000 to the 201st Battalion, and to-day the Navy League is \$1,300 richer through Wednesday's "Orpheus" concert.

Albert Guerrero, South American pianist, was given an unusual reception for a Massey Hall audience, at his recent Toronto recital. The program included the Bach-Busoni Prelude and Fugue, the Chopin B Flat Minor Sonata, and smaller numbers by Debussy, MacDowell and Liszt. Guerrero's own "Caprice" and "Valse Triste" were accorded warm applause.

Vida Coatsworth, artist-pupil of Ernest Hutcheson, revealed talents of a high order at her piano recital on Dec. 18. She introduced to Toronto three compositions by the Scandinavian composer, Stavenhagen, one of Hutcheson's teachers.

Mischa Levitzki, the young Russian pianist, played superbly on Dec. 12. The Bach Chromatic Fantasia and Fugue, the Beethoven "Sonata Appassionata" and the Rubinstein "Staccato Etude" were among the effective numbers of a big program handled in a big way. The artist was at once re-engaged for another recital to be given shortly.

B. F.

Fred Patton Begins Career with Long Engagement List

The difficulties of getting started, incidental to the careers of young artists, seem to have been brushed aside in the case of Fred Patton, who has stepped right into an amazing list of engagements. As bass soloist at the Fifth Avenue Presbyterian Church, Mr. Patton succeeds Frederic Martin in one of New York's most prominent choirs. He has also showed his versatility by his engagements with the Toronto Mendelssohn Choir, the Boston Choral Society in "Creation," as soloist with the New York Beethoven Society, Hartford Treble Clef Club, etc. After Mr. Patton's appearance with the Hartford Treble Clef Club his manager, Walter Anderson, received a letter from J. S. Stevens, president of the club, in which Mr. Stevens spoke of Mr. Patton's notable success. Mr. Patton's success with the press was also distinct.

Columbus Gives Enthusiastic Welcome to Jacques Thibaud and Mme. Gills

COLUMBUS, OHIO, Dec. 16.—One of the leading violin virtuosos, Jacques Thibaud, was the chief attraction at the second concert of the Women's Music Club on Saturday evening, Dec. 14. It was the first appearance of this artist in Columbus, and his fine tone captivated every listener. Technique does not exist for this violinist, and a review of his playing must be only a rhapsodical use of adjectives. Mme. Gabrielle Gills, the co-artist, making the French musical contribution complete, revealed much charm in her songs and gave great pleasure.

E. M. S.

Josef Hofmann's announced program of compositions by living Americans will include the names of Clayton Johns, Rubin Goldmark, Alexander McFadyen, Daniel Gregory Mason, Horatio Parker, Fannie Dillon, Mrs. H. H. A. Beach and Edward Royce. It will be given in Carnegie Hall on Saturday afternoon, Jan. 25.

On the evening of Jan. 17 at Æolian Hall, Sara Sokolsky-Fried will give a unique recital, devoting the first half of her program to piano numbers by Beethoven, Schubert, Chopin and Richard P. Hammond. The second half will find Mme. Sokolsky-Fried at the organ for compositions of Bach, Liszt, Widor and others.

Arthur ALEXANDER

TENOR

Management: WOLFSOHN MUSICAL BUREAU 1 West 34th St., N. Y. City
Personal Address: 1730 Broadway, N. Y. City

LOUIS SIMMIONS

MASTER OF VOICE TECHNIQUE and INTERPRETATION

Studio: 261 Fifth Avenue

Tel. Mad. Sq. 446

TAMAKI MIURA

JAPANESE PRIMA DONNA SOPRANO

Available for Concerts 1918-19
Sparks M. Berry, Manager
Los Angeles, Calif.
Associate Manager: A. Bagaroy
1495 Broadway, New York

DUDLEY BUCK

TEACHER OF SINGING
(Prominent Pupils: Marie Morrissey, Allen Hinkley, Edgar Schofield and others.)
50 W. 67th St., New York. Phone Col. 8462

LOUIS S. STILLMAN

Teacher of PIANO

STUDIOS 148 WEST 72nd St. AND STEINWAY HALL, NEW YORK

THE REED-HOSFORD MUSIC SCHOOL

MARY REED—Piano (Leschetizky Technique) EMMA HOSFORD—Voice
Studios—30-615 Huntington Chambers—Boston
226 Merrimack St., Lowell

The Influence of the Musical Alliance

MRS. J. A. TRAUT, Chairman of Community Singing in New Britain, Conn., writes as follows:

"The Musical Alliance may be interested to know that it was the means of having community singing introduced in New Britain, Conn., and that community singing has become a part of our very being. Enclose renewal of my subscription for the next two years, as I consider it a privilege to be numbered among its members. Best wishes for your continued success."

Here is one of the many instances of the practical manner in which the work of the Alliance is telling. In the original plan it was figured out that the directors, backed in their work by such publicity as could be given through the two publications, "Musical America" and "The Music Trades," and such other papers throughout the country as were in sympathy with the work, would exercise an influence upon its members and induce them to exert themselves locally in the cause of musical progress, and also exert themselves to further the specific aims of the organization. It must be clear that however devoted those are who have the affairs of the Alliance in hand, for the time being, they can of themselves not carry the whole burden of the work which is necessary to be done.

Some very important matters are coming up, particularly in the direction of introducing music into the great industrial plants all over the country. A very notable demonstration of this will soon be made, of which due account will be published.

Then, also, the great movement for the institution of a Ministry of Fine Arts as part of the national government is already under way. Within a few weeks an important announcement will be made with regard to this. Meantime Joseph A. Pennell, the distinguished artist and illustrator, has started a movement for a Ministry of Fine Arts from an entirely different direction, namely, that of painting and architecture, looking particularly to the need of providing suitable homes for the many fine collections of paintings and engravings, which are to be found not alone in Philadelphia, but in other cities, and which to-day positively lack a place where they can be seen by art lovers and the public generally.

The great cause is gaining strength everywhere, and if only the members of the Alliance, those who showed interest at the start, will hold up the hands of those who are devoting themselves absolutely unselfishly to the work, results beyond the anticipation of even the most sanguine will be accomplished within a very short time.

John C. Freund

President the Musical Alliance of the U. S.

Why Not Sing All Songs in English?

I enclose herewith my check for \$1 as renewal of membership in the Alliance. I trust that the Alliance may find abundant outlet for its energies this coming year, as I have faith to believe that it will always be ready for whatever job is presented.

Will you permit me, moreover, to offer one humble suggestion? The agitation which has been started for recognition of things American is splendid. But is not the time ripe for the extension of the propaganda beyond the American composer and American artist to the

American tongue—the good old English language?

Of course, a singer will prefer to sing a song as originally conceived, be it in French, Italian or German, as something is apt to be lost in a translation. But much of that loss is purely subjective, because the singer first became acquainted with the song in its original form, and any translation, however beautiful, would seem foreign.

In a recent issue of MUSICAL AMERICA an artist states that she sings a certain group of Russian songs in French because not more than fifty peo-

ple in the audience would understand Russian. For the same reason artists have for years been singing the songs of Grieg in a German translation, for few people would appreciate Norwegian or Danish.

I grant that there is more point in singing French and German translations than Russian and Norwegian originals. But, if translations are used, why in the name of common sense, do we not insist on English translations?

Moreover, to go a step farther, if we are really acting on the principle that we wish to be intelligible to the largest number of people in our audiences, why should we not be consistent and sing French, German and Italian songs in the language of the people, instead of in tongues which, outside the largest cities, are understood by but a small fraction of our audiences?

Would not this be a timely subject for the Musical Alliance to agitate?

W. B. OLDS,
Voice Department,
Milliken Conservatory of Music,
Decatur, Ill., Dec. 23, 1918.

Will Encourage Community Singing

I enclose check for annual dues. One of the best things you can do, in my opinion, is to encourage singing clubs, community singing and the like. Almost everyone likes to sing in a chorus, if the volume is large enough to absorb the individual voice, but most of the community singing I have heard is far from vigorous. They should hear the mountain people in their daily singing in the South, or the Negroes.

J. L. EDWARDS,
Division of Traffic,
Railroad Administration,
Washington, D. C., Dec. 20, 1918.

Alliance Has Had Much to Do with the Awakening

Enclosed is \$1 for my membership in the Musical Alliance.

In the next decade in America we may expect the art of music to advance with a sincerity and determination hitherto unknown—this because of a thoroughly awakened national consciousness. The creation of the Musical Alliance has had much to do with this awakening, and its

MESSAGER STIRS LOUISVILLE

City Greets Mme. Gills with French Orchestra—Copeland Plays

LOUISVILLE, KY., Dec. 26.—In spite of the fact that its concert was given on Christmas Eve, the Société des Concerts du Conservatoire de Paris attracted a large and greatly delighted audience to Macaulay's Theater to hear the exquisite work of this body of musicians, under M. Messager.

The program embraced d'Indy's "Wallenstein's Camp," Paul Dukas's "L'Apprenti Sorcier," Lalo's "Rhapsodie Normande," the Prelude to Saint-Saëns's "Deluge" and the latter's Symphony in A Minor. Mme. Gills, soprano of the French Opera, sang with much distinction arias from "Louise" and "Manon." Her reception as well as that of the orchestra was exceedingly cordial. A luncheon was given for M. Messager, and the members of the orchestra, at the Hotel Watterson by the Board of Trade and the Optimists' Club, after which the entire body attended the Mary Anderson Theater, where they were guests of the management. George Copeland, the American pianist, gave a private concert for the invited guests of Mrs. J. B. Speed at her music room on Saturday afternoon. Upon the audience Mr. Copeland's work made a profound impression. After playing groups of Chopin, Beethoven, Liszt and Debussy he made a spectacular finish by the presentation of Spanish Dances by Albeniz, Laparra and Granados and the "España" of Chabrier.

Mme. Cara Sapin, late of Boston but formerly of Louisville, has become one of the vocal instructors at the Conservatory of Music. During her vacation period last summer she taught here for a limited time and made a success with a large class of pupils.

Trio de Lutèce Charms Louisville

LOUISVILLE, KY., Dec. 28.—An audience somewhat small but of vast enthusiasm, greeted the Trio de Lutèce, consisting of George Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello,

united strength will be a powerful promotive influence in the future.

ADELBERT WELLS SPRAGUE,
Director, Department of Music,
University of Maine,
Orono, Me., Dec. 16, 1918.

A Great and Splendid Organization

Enclosed find my check for \$1 for membership in the Musical Alliance, which I consider a great and splendid organization.

JOHN FINLEY WILLIAMSON,
Dayton, Ohio, Dec. 30, 1918.

Hearty Support and Co-operation

Enclosed please find check for membership to the Musical Alliance. As president of the Music Teachers' Association of Roanoke, Va., I send greetings and wish to express our hearty support and co-operation in any movement to further the cause of American music and musicians.

Mrs. D. W. MEADOWS,
Roanoke, Va., Dec. 14, 1918.

Fills a Long-felt Want

Please enroll me in the Musical Alliance. It certainly fills a long-felt want. Stress of business has been the cause of my neglect to send necessary dues. Have been much interested from the beginning in the possibilities of such an organization.

ORLEY SEE,
San Francisco, Cal., Dec. 12, 1918.

A Privilege to Join

I hereby make application for membership in the Musical Alliance. I consider it a privilege to identify myself with an organization which promises to do so much good for music in America.

LOYAL R. BLAINE,
New Brunswick, N. J., Dec. 16, 1918.

Appreciation from Professor Dykema

Happy to enclose a check to renew my membership in the Musical Alliance. Christmas greetings to Mr. Freund!

P. W. DYKEMA,
Washington, D. C., Dec. 20, 1918.

Heartily in Sympathy

In MUSICAL AMERICA I read of the Alliance and its aims. I am heartily in sympathy with them and am enclosing P. O. money order for \$1 for membership in the Alliance. Wishing you greatest success,

JANE M. CUNEO,
Austin, Tex., Dec. 23, 1918.

at the Y. M. H. A. Auditorium last Thursday evening. The concert was given under the auspices of the Wednesday Morning Club.

The program was made up almost entirely of French numbers, being a happy blend of the music of all periods, from that of Rameau to that of Jules Mouquet, a modern of moderns. In addition to three ensemble groups, each of the artists was heard in a solo number, and so enthusiastic was the reception that encores and double encores were the rule. Especially noteworthy was the playing of M. Barrère, who obtained from the flute a tone of liquid clarity and remarkable beauty.

Buffalo Hears Dr. Wolle's Concert of Bach Music

BUFFALO, N. Y., Dec. 29.—With the exception of a program of Bach music given under the auspices of the Chromatic Club in St. Paul's Episcopal Church on Dec. 14, musical activities of the past three weeks have been purely local affairs. Dr. Wolle of Bethlehem, Pa., came here for the Bach music and gave an interesting program of organ numbers and there was in addition singing of Bach chorales by the audience. The free Municipal Orchestra concerts, under the direction of John Lund, have commenced, two having already been given; one was held in the Broadway Auditorium, Dec. 22, the other in Elmwood Music Hall Sunday afternoon, Dec. 15, when organ solos by W. J. Gomp were a feature of the concert.

BALTIMORE, MD., Dec. 24.—After much waiting the local public is at last promised a hearing of Amelita Galli-Curci, who heretofore has been heard locally only at the private musicale given at the Harmony Circle and who, though scheduled as one of the artists of the New York Symphony course, was unable to appear on that occasion. Therefore, the anticipation of her appearance at the Lyric on Wednesday evening, Jan. 15, has become the chief topic of conversation in musical circles.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary, 501 Fifth Avenue, New York.

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U. S.

Depository: Bankers Trust Company

Havana Acclaims Edith Mason

Prima Donna Soprano, Bracale Opera Co.

Press of
Cuban
Capital
Accords Her
Lavish
Praise
on the
Occasion of
her Debut
at the
Teatro
Nacional as
"Madame
Butterfly"



Photo © E. F. Foley

Extracts from the Havana papers of December 19, 1918

El Mundo.

In last night's performance of Madame Butterfly Edith Mason, the beautiful and distinguished soprano, had the name rôle, and her labor as an actress and as a singer was rewarded by an audience that was most generous with its applause. Miss Mason is a singer of a most beautiful voice and delicate style and a beautiful woman. She was an adorable Japanese from the esthetic point of view and worthy of the most ardent praise from the singing standpoint of the rôle.

In the romance "Un bel di vedremo" she sang with most exquisite sentiment, and also in the final scene she was profoundly moving. She was accorded great acclamations.

Cuba.

Last night the second subscription performance was Madame Butterfly, with Edith Mason as the protagonist. We hold the most delightful memories of her work during the past season. Miss Mason is, in our opinion, one of the most complete Butterflies that has ever been presented on our stage.

Her voice is of a delicious timbre, reaching the ear with a smooth, caressing tone; her emission is perfect in all her registers. She sings entirely without effort, both vocally and physically, and always converses the classic line of the "bel canto." Her pitch is perfect at all moments, her diction is clear, and when we add to this her splendid dramatic talent and her authoritative acting and dominion of the stage, we have said all there is to say.

From the first moment she won the audience, which gave her the first applause after her entrance song, and this ovation was repeated after the duet with Pinkerton, which was sung superbly.

In the second act the public gave her another ovation after the aria "Un bel di vedremo," which was sung to perfection, and after the duo of the flowers and so on until the end of the opera. In the death scene she was most pathetically affecting, and deeply moved the audience. At the end of every act she was called before the curtain time after time.

El Imparcial.

The principal attraction was the debut and reappearance of Edith Mason, artist greatly admired by our public during her brilliant work during the last season. She was received with demonstrations of affection, which proved that the germ of forgetfulness cannot grow in the hearts of our audience after the deep impression she made last year.

Her excellent vocal and artistic faculties have reached sublime perfection. The Marguerite of Faust, of Mephistofeles, and of the Huguenots, the Nedda of Pagliacci, the Micaela of Carmen, the Gilda of Rigoletto, was an insuperable Cio-Cio-San.

We were very anxious to hear her in Butterfly because the critics of other countries were so enthusiastic about her work in this opera, even going so far as to say that she is to-day the most complete interpreter of this rôle.

We have certainly no objections to this statement. We think that Miss Mason was only paid strict justice. And the public was fully in accord with this opinion, rewarding her with the prize of warm ovations at every number she sang, commencing with her entrance song, which she terminated with a high D flat of purest timbre.

The duet with the tenor, Palet, was sung marvelously and was finished with a high C, which both singers sang in unison.

For me the most enchanting thing of the performance was the delicious naturalness in the acting of Edith Mason, in every moment of happiness and hope, and in the intense vigorous passion that she expressed in the horrible scene of desperation.

In the aria "Un bel di vedremo" number, in which she had one of her greatest inspirations of the evening, she was rewarded by the public with a great ovation.

In the third act she reached the height of her work in this rôle. Splendid of voice, dominating in her acting and always remaining in "the skin of the personage," she deeply moved the audience.

Diario de la Marina.

Edith Mason, the notable lyric soprano, reappeared in Havana in the rôle of the protagonist of the Puccini opera. She was known by our public last year as an excellent singer, possessing a voice of great extension and of volume, of a most beautiful quality, and a splendid school of singing.

Her vocal organ permits her to freely interpret her rôle without pre-occupation. She is an intelligent and studious artist who is well guided and who can, utilizing her ability, which consists of her great vocal resource and her splendid technique, triumph before the most exigent and difficult public.

She sang with exquisite taste the entire rôle. In the duo with the tenor and the baritone, in the flower duet, and the tragic scene of her suicide she revealed her great faculties and her "savoir faire." She was justly and enthusiastically applauded for her magnificent work.

La Nacion.

In the performance of Madame Butterfly last night Edith Mason sang the leading rôle. She is the young soprano who was very celebrated during the last season of opera.

Her Butterfly is not only notable for her qualities as an excellent singer, who not only interprets the melodies of Puccini, but she expresses by her acting all the sentiments of the poet and gives a most convincing portrayal of the personage, who commoves and subjugates the audience.

Miss Mason as a singing artist has fine diction, sure and spontaneous. As regards her phonic quality (the timbre), it is of an enchanting sonority, above all in the high register. In the entrance song of the first act she was sentimental in a high degree; her second act was a thing of great beauty, full of phrases of deep passion, expressing with consummate skill all the desires of the poet and the composer. Her Cio-Cio-San was enchanting and spiritual. She was rewarded by flowers and many recalls and enthusiastic ovations.

La Prensa.

Edith Mason, who sang the Micaela of Carmen last season, was the Madame Butterfly last night. She conserves her sonorous and fresh sweetness of voice, and her domination of "bel canto." Her technique is admirable, correct and severe. Her applause reached the greatest ovations.

La Lucha.

Edith Mason, the beautiful diva, who captivated our public last season by her sweet voice, sang the rôle of the Japanese superbly. She revealed herself to be a dramatic artist of great value. Cio-Cio-San really lived and loved and suffered before us last night.

La Noche.

In the Madame Butterfly of last night Edith Mason, lyric prima donna of great talent and beautiful voice, re-appeared. The Cio-Cio-San presented by this diva was really exceptional.

The difficult aria "Un bel di vedremo" was sung by her with indescribable sentiment, and won for her a prolonged ovation.

For Concert Management inquire c/o Musical America, 501 5th Ave., New York

Need Stokowski Bar Wagner Any Longer? Asks Philadelphia Critic

Symphony Audience Greeted Berlioz "Hungarian March" with Resounding Applause; How Would Wagner Be Greeted?—Mendelssohn's "Scotch" Symphony Gives Pleasure—Choral Society Presents "Messiah"—Stirring Program Played by Rachmaninoff

By H. T. CRAVEN

PHILADELPHIA, Jan. 6.—Leopold Stokowski, at the Friday afternoon and Saturday night concerts of the Philadelphia Orchestra, in the Academy of Music, considerably strengthened an impression that Mendelssohn has been lately neglected. A gracious, romantic and sympathetic reading of the "Scotch" Symphony stimulated this feeling. The work was manifestly enjoyed. Its picturesque and melodic qualities, its very absence of profundities, its freedom from emotional strain, furnished elements of contrast that assuredly have their place in a season's musical roster.

Overemphasis on Mendelssohn would unquestionably be cloying. But the fact that he is not of the Olympians of music should not bar him from occasional appreciative consideration. He has his place. How interesting that might be made could be proved by interpretations of the Overtures. "Fair Melusina," on whom even Wagner leaned heavily; "Calm Sea and Happy Voyage," and the genuinely vivid "Fingal's Cave." Surely these are now due for revival.

The conductor's other purely orchestral numbers were the chaste and dignified "Alceste" Overture of Gluck, with the Felix Weingartner ending and three excerpts from Berlioz's "Damnation of Faust," the "Menuet des follets," "Danse des Sylphes," and the "Marche Hongroise."

The last-named inspires bitter thoughts. Audiences whose patriotic fervor is interpreted by the Philadelphia Orchestra management as too intense to be trifled with by anything so sinister as the Prelude to "Lohengrin," the "Meistersinger" Overture or radiant "Murmurs of the Forest" resoundingly applauded the Rakoczy March, which Berlioz has so cleverly orchestrated.

To hold that this "French dressing" saves the day is indeed a lame sophistry. Here is a stirring national air of our late foes. Austro-Hungarian military bands of the early sixties blared it in the Piazza San Marco. Venetians closed their casements, stopped their ears. The famous old square was deserted while the troops of the Emperor Francis Joseph gave thunderous assertion to their iron rule. Doubtless oppressed Serbia heard it often during four terrible years, and equally hated this tune of tyranny. "Die Wacht am Rhein" is not more typical of German army pretensions than the Rakoczy march is of Austro-Hungarian.

The point here made is not that the number, as a Frenchman has effectively treated it, should be taboo, but that if national lines are drawn in music to the extent of banishing Richard Wagner the revolutionist from programs, what possible excuse can be made for this exultant proclamation of Magyar military power? To excise the playful fancies of Humperdinck and the exquisite spiritual beauties of the Bayreuth master in favor of a Hunnish hussar tune is palpably the climax of stupid inconsistency.

The whole issue of national lines in music is absurd. What pitfalls of nonsense it has dug for us is exemplified to the full by what happened in the Academy last week. Give us back the Grail, the sylvan and the tragic love tone pictures, and we might even stomach in this era of triumph and peace the band pieces of our late foes. But if Wagner still offends us what possible justification can be found for a purely militaristic band piece of one of the former Central Empires? Logic and common sense are outraged by such tactics.

The soloist at the pair of concerts was Maggie Teyte, who sang the "Voi che sapete," from "The Marriage of Figaro," with unimpressive tonality and the magnificent aria of *Lia* from Debussy's "L'Enfant Prodigue," with happily contrasting effectiveness. This is an eloquent number under most circumstances. Mme. Teyte hardly touched all the depths of pathos sounded here by Florence Easton in the excerpt at the first Boston Symphony concert this season, but at

least she did justice to considerable talents. She was appreciatively received.

The Philadelphia Choral Society gave its annual performance of "The Messiah" in the Academy of Music on Monday night. It was a zestful and inspiring interpretation, one of the best in the organization's history. Familiar and ever admirable soloists were Henri Scott, basso, and Florence Hinkle, soprano. Merle Alcock proved an excellent contralto, and Walter Pontius demonstrated that he is one of the most competent oratorio tenors extant. The superb old choruses were vibrantly delivered. Henry Gordon Thunder conducted with assured authority.

Welcome Rachmaninoff

A piano recital of deeply stirring attributes was given by Serge Rachmaninoff, Saturday afternoon, in the Academy, before an audience rightly keyed to enthusiasm. The Russian virtuoso's magisterial technique, his faculties of poetic imagination and his singularly vital introspective temperamental factors have seldom been more movingly displayed here. Of major import on his well-arranged program were the Beethoven Sonata, Op. 10, No. 3, and Mozart's A major Theme and Variations, both commandingly read. Delicacy, vigor and appropriate feeling for mood characterized his interpretation of the Chopin Nocturne, Valse and Polonaise, and instinct with Slavic color his treatment of three highly attractive original numbers, his Humoresque, romance ("The Lilacs"), and Polka de W. R. He dazzled his auditors in Hofmannesque style with the Liszt Rhapsody, No. 12.

A fascinating exemplar of the charm of antique music proclaimed through antique agencies delighted the audience which heard the concert given by the Société des Instruments Anciens in the Bellevue-Stratford Monday musical series. Henry Casadesus, acknowledged master of the violé d'amour, directed his skilled band of players—Maurice Hewitt, quinto; Jean Charron, viol de gambe; Maurice de Villiers, basse de violé, and Mme. Casadesus, harpe luth—in a delectable program of bygone days. The leading numbers were a "Mennet" and "Musette Rondo" by Mondonville, and a violé d'amour divertissement in three parts by Borghi. Mme. Gabrielle Gills, soprano, sang quaint airs by Bach, Campra, Paer, and dipped into modernism with Faure and Debussy offerings. Richard Hageman ably furnished the piano accompaniments.

The Rich Quartet efficiently played its part in the Sunday afternoon chamber music cycle in the Bellevue-Stratford ballroom on Dec. 30 in a program composed of the Mozart Quartet in F for oboe, violin, viola and 'cello; two movements, the andantino and "assez vif," from Debussy's Quartet, Op. 10, and Schumann's Quartet in A Minor, Op. 41. The Philadelphia Orchestra's concert master revealed his familiar qualities of artistry at the first violin desk. The extra performer drafted from Mr. Stokowski's organization, M. Tabuteau, especially distinguished himself in the rapid oboe passages of the *allegro* and final *rondo* of the Mozart piece. M. Ferri's mastery of the viola lent particular distinction to the difficult figure of the opening movement of the Schumann number.

Recital by Betsy Lane Shepherd Starts Roanoke's Musical New Year

ROANOKE, VA., Jan. 4.—The first musical attraction for 1919 was the concert given on Friday night at the Masonic Temple by Betsy Lane Shepherd, soprano, assisted by Helene Whitaker, pianist, and Sara Gurowitsch, 'cellist. These artists were greeted by a large and representative audience of the music-lovers of Roanoke. Miss Shepherd's numbers were enthusiastically received, but the most enjoyable song was probably the aria from "Louise," "Depuis le Jour." The "Dance of the Elves" (Popper), played by Sara Gurowitsch, was indicative of her ability as a 'cellist. Both the solo work and accompaniments of Helene Whitaker showed admirable technique and understanding of the instrument and added greatly to the success of the concert.

G. H. B.

MESSAGER IN FINAL AMERICAN CONCERT

Paris Orchestra's Farewell Occurs in Cleveland—Hear Chicagoans

CLEVELAND, OHIO, Jan. 1.—The last of its concerts in this country was given by the Paris Conservatory Orchestra in Cleveland on Sunday afternoon. A distinguished audience was in attendance. Introductory speeches were made by the Hon. Myron T. Herrick and General Clarence Edwards, and decorations of French and American flags brightened the Armory, where the concert took place. The restrained yet able direction of André Messager, the great beauty of the orchestral tone and the perfect finish of the performance were universally admired.

The first appearance of the Chicago Symphony Orchestra in the Cleveland series took place on Dec. 19, when Nikolai Sokoloff of Cleveland, as guest conductor, presented a program he had previously conducted at a pair of the Chicago concerts, consisting of the Sibelius First Symphony, Glazounoff's "Overture Solonelle," "Sketch of the Steppes of Central Asia," by Borodine, and the Saint-Saëns Concerto No. 4, played by Guiomar Novaes. Mr. Sokoloff's temperamental reading of the symphony created much enthusiasm, and the pianist added many fresh laurels to her previous Cleveland successes.

The first "pop" concert by the new Cleveland Orchestra took place on Dec. 22. Fifty players, men and women, make up the organization, which gives promise of excellent results.

ANNA FUKA-PANGRAC

Mezzo-Soprano

PIANIST-ACCOMPANIST
ORGANIST

Concert--Oratorio--Instruction
OPERATIC COACH

Available Season, 1918-19
Studio—Carnegie Hall, New York

JOHN BLAND

MASTER OF CALVARY CHOIR
— VOICE —

STUDIO: 20 East 23rd Street New York

HENRY I. MYERS

Composer-Accompanist

Songs include, "Hushed Are the Winds," "The River Is Free," "She Is Going," and many others.

Telephone, Columbus 1405 50 WEST 67th ST.



Ernesto BERUMEN
PIANIST
(Associated with Frank LaForge)
Studio 220 Madison Ave., N. Y.
PUPILS ACCEPTED
© U. & U.

ALICE VERLET

LYRIC COLORATURA SOPRANO
GRAND OPERA, PARIS

Mlle. Verlet will accept pupils
SPECIAL COACHING IN FRENCH REPERTOIRE
Appointment by letter 329 W. 85th St., N. Y. C.

DAVID BISPHAM

Instruction in Vocal Art and Drama,
Operatic and Concert Répertoire
Operas, Concerts and Recitals.

44 West 44th Street, New York.

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER
Studio: 509 Pierce Bldg., Boston, Mass.

EDITH THOMPSON

Pianist—Management: Wendell H. Luce, 492 Boylston St., Boston, Phone Back Bay 3870

MARION CHAPIN

SOPRANO
HOTEL SOMERSET
BOSTON, MASS.

Sung as it should be, as a religious service, a beautiful performance of the "Messiah" was given on Christmas evening at Epworth Memorial Church by the Harmonic Club, under the leadership of J. Powell Jones, with Mrs. Jones at the organ, the soloists being Florence Wasson, soprano; Mrs. Doris Stadden Kaser, contralto; Arthur Carnell, tenor, and Arthur M. Parry, bass.

Three hundred and fifty groups of children and young people sang Christmas carols before houses in the windows of which were displayed candles, also in hotels, restaurants, theaters and "movies" all in the interest of the Cleveland Music School Settlement, whose new director is Mrs. Catherine Saunders, lately come from Boston, where she superintended the work of the South End House Music Settlement. The carolers with their lanterns and little tin pails have grown to be a well established feature of Cleveland's Christmas. About \$4,000 was turned into the settlement treasury this year. A. B.

ELMAN SCORES WITH ALTSCHULER FORCES

Russian Symphony Orchestra, Modest Altschuler, Conductor. Concert, Carnegie Hall, Evening, Dec. 31. Soloist, Mischa Elman. The Program:

"Dance Scene," Glazounoff; Symphonic Suite, Rimsky-Korsakoff; Intermezzo, "Night," Study in C, Rubinstein; Polonaise, MacDowell (adapted for orchestra by Modest Altschuler); Violin Concerto, Tchaikovsky.

Aside from the seasonable Rimsky-Korsakoff music the distinctive feature of the second subscription concert of the orchestra was the playing of Mischa Elman. The soloist played the Tchaikovsky Concerto with great dash and at the same time with commendable restraint.

The orchestra was roundly applauded for its pains with the "Christmas Eve" Suite and the Glazounoff "Dance Scene." Of the shorter offerings, Mr. Altschuler's arrangement of the MacDowell Polonaise seemed to meet with the most general favor. This composition was repeated.

Russian Symphony Orchestra, Modest Altschuler, Conductor. Concert, Hippodrome, Afternoon, Jan. 5. Soloist, Wassily Beseirsky, Violinist. The Program:

Symphony, No. 6, "Pathétique"; Violin Concerto, First Movement; Suite, "The Nutcracker," Tchaikovsky; Paraphrase on the Allied Hymns.

The Tchaikovsky program presented by the Russian Symphony Orchestra was listened to by a rather larger audience than usual, including a fairly representative contingent of the army and navy. The orchestra, without being exactly conspicuous in extraordinary delicacy or gracefulness—the trumpets in the Adagio and second Allegro of the "Pathétique" might have been less blatant and individual attacks more accurate—played with considerable abandon and succeeded in creating more than one telling effect.

Wassily Beseirsky, the orchestra's estimable concertmaster, proved himself a soloist of no mean attainments. With a tone rather more buoyant than manifested by most concertmasters, he very wisely played but the first movement of Tchaikovsky's long concerto. With the aid of a well-equalized technique and a rhythmical treatment that was good to hear, he attained an undeniable success with the audience that was as comprehensible as it was pronounced.

O. P. J.

CINCINNATI HEARS CORTOT WITH YSAYE

Pianist Wins High Praise in Local Début — Welcome Messenger Forces

CINCINNATI, OHIO, Jan. 4.—About the most enjoyable of this season's symphony programs so far was the sixth, given Friday afternoon at Emery Auditorium, which was enthusiastically appreciated by an unusually large matinee audience. On this occasion Conductor Ysaye shared his honors with a newcomer to Cincinnati, Alfred Cortot. The latter is one of the finest pianists heard here in years.

Cortot and the orchestra joined forces in what—to Cincinnati—was a novelty, Franck's "Symphonic Variations" for piano and orchestra, a work which, with its serious purpose and naturally masterful workmanship, fully deserves to be classed among the best we have heard in modern times. The pianist's solo number was Saint-Saëns's C Minor Concerto. Cortot's début in Cincinnati must be considered musically as one of the most successful in recent years. The opinion in musical circles seems practically unanimous on this point.

An appropriate and pleasing opening number was presented in Henry Hadley's Overture "In Bohemia," which with its fine spirited movement and healthy trend never fails of its brightening intent. Rimsky-Korsakoff's "Scheherazade" concoction never was anything but a bit of writing for orchestral virtuosity. It seems that this was not taken thoroughly into consideration at Friday's performance. The consequence was at times a certain dullness strange to the work itself. This, however, refers mostly to certain parts of the work only. Emil Heermann's violin solo passages were finely played. A stirring performance of Berlioz's "Roman Carnival" provided a fitting close for the program.

A popular concert in reality was that given last Sunday afternoon by the Symphony Orchestra, under Eugen Ysaye, before the largest audience of the present season. As organization and conductor were in good fettle and the listeners prepared for good things, one of the most enjoyable popular events of the year thus far resulted. Mary Conrey Thumann especially deserves credit for her purity in enunciation and the simplicity with which she presented the Mozart classic, an aria from "Il Re Pastore." Her other offering was the well-known aria from Massenet, "Il est doux, il est bon." The most effective number on the program was the "Sylvia" Suite of Delibes. The opening was made with Mendelssohn's "Ruy Blas" Overture. Handel's "Largo" with Heermann reaping laurels with the solo violin part, and Tchaikovsky's Overture, "1812," were also well played and applauded.

The much-heralded Paris Conservatory Orchestra, under the skillful leadership of André Messager, finally paid Cincinnati its long promised but deferred visit. Two things mitigated against the entire success of the evening. Christmas night had to be chosen, which limited the number of the audience, and the program contained nothing but French numbers, and these chosen from those of light genre. Their portrayal was full of elegance, fine nuances and dainty effects, all most delightfully brought forth. This however, did not deter Messager from letting loose in a proper and inspiring manner, when it came to Dukas's highly realistic "The Sorcerer's Apprentice," by all means the decided hit of the evening. Mme. Gabrielle Gills, soprano, heard here before, pleased with her two operatic arias.

L. G. S.

Church of the Ascension Has Admirable New Year's Eve Program

The choir of the Church of the Ascension, under the leadership of its organist and director, Jessie Craig Adam, gave a special musical service on New Year's Eve. Assisting the chorus were

Boris Saslawsky, Russian baritone, and a string quartet augmented by John Lottito, harpist of the New York Philharmonic. The choir was heard in a chorus number from Parker's "Hora Novissima" and the "Hallelujah Chorus" from "The Messiah." Other choral numbers were "Ring Out, Wild Bells," by Gounod, and a Negro Spiritual in another form, "I'll Never Turn Back No More," by R. Nathaniel Dett. Mr. Saslawsky gave a fine reading of the Homer "Requiem." The instrumental numbers were Bach's "Air on the G String," Handel's "Largo," "Andante Cantabile," by Tchaikovsky; Prelude in C Sharp Minor, Rachmaninoff; "Marche Funèbre," Chopin, and the March from "Athalie," by Mendelssohn.

Olga Sapio Soloist for Women's Press Club

At the last concert given by the Women's Press Club in the Waldorf-Astoria on Nov. 30, Olga Sapio, New York pianist, was heard in a Liszt Nocturne and Paderewski's "Cracovienne." She won enthusiastic applause.

CLARINDA SMITH

SOPRANO

CONCERTS—RECITALS—INSTRUCTION
Personal Address: 210 West 69th St., New York
Telephone Columbus 3126

TILL A GEMUNDER

SOPRANO

Concerts—Recitals
Address: Claude Warford
Met. Opera House Bldg. 1425 E'way, N. Y. C.

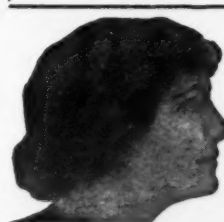
Mme. ANNA DE MAKAI SAERCHINGER

TEACHER OF SINGING
125 East 37th Street, New York
Tel. Murray Hill 991

ELSIE BAKER

CONTRALTO

226 W. 97th Street, New York
Phone 9811 River



WYNNE PYLE
PIANIST
Haensel & Jones
Aolian Hall
New York

YON STUDIOS
853 CARNEGIE HALL, NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Organist—Choirmaster, St. Vincent Ferrer Church, N.Y.
P. A. YON—Organ: Piano: Composition: Organist—Choirmaster, St. Francis Xavier Church, N. Y.

Cecil FANNING


BARITONE

H. B. TURPIN, Accompanist
For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
WESTERN CANADA CONCERT BUREAU,
P. O. Box 1932, Calgary, Alberta, Canada.

MME. HILDEGARD HOFFMANN

ORATORIO and JOINT RECITALS with Mr. Henry Holden
Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall Address: 144 E. 150th St., N. Y. C.



SOUSA'S BAND RESTING
Lieut. John Philip Sousa
U. S. N. R. F.
WITH THE COLORS
Address all Mail to
62 W. 45th St., c/o T. B. Harms Co.

Lieut. Ridgely, 69th Inf., N. Y. Guard; Band Master
Concerts: Engage Ridgely to start things musical
Bands in or near N. Y. City trained
and equipped with instruments
CLIFFORD E. RIDGELY, 1903 Third Ave., New York

RIDGELY'S BAND

RICHARD CZERWONKY

VIOLINIST
Address
AMY KEITH JONES
839 No. Dearborn St., Chicago

All London Found Music Ideal Medium to Express Pent-Up Feelings When Victory Came

Crowded Five Weeks, with Many Benefits and Artistically Excellent Concerts—Victory Celebrations Are Many—Concerts Given in Honor of War Dead—Influenza Apparently Not Downed Yet, but Concert Season Rushes on Its Way

[Owing to the unsettled conditions and the censorship "Musical America" failed to receive its London letter for a number of weeks, but early last week received all the missing communications in one batch. Exigencies of space compel the editor to make a digest of their contents, giving a general survey of recent musical happenings in London.]

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Nov. 10, 1918.

A WEEK which brought some fine concerts has just been finished. The London Symphony Orchestra devoted its evening on Monday last to the works of Beethoven, and the size and enthusiasm of the audience would suggest that there should be an early repetition. Albert Sammons and Ethel Fenton were the soloists. On Tuesday, Mme. D'Alvarez gave a fine vocal recital in Aeolian Hall with F. Kiddle as her accompanist. On Thursday, Carrie Tubb and Lena Ashwell gave a post-tea vocal and dramatic recital. George Pawlo, the Finnish tenor, gave an operatic and orchestral concert with the London Symphony Orchestra under Hamilton Harty on Friday afternoon.

Saturday had its usual important musical events. The Queen's Hall symphony concert conducted by Sir Henry Wood was very fine. Irene Scharrer, pianist, was the soloist in the Beethoven Fourth Concerto. Two big piano recitals filled two big halls. De Pachmann at the Central Hall, Westminster, repeated his Albert Hall program and was at his very best. By the way, he was playing in Manchester this week and so delighted (and was delighted with) his audience that he remained at the piano playing and chatting so long that the second half of the program had to be abandoned.

At Wigmore Hall, Moiseiwitsch gave the fourth recital of his present series. The Boosey ballad concert in the Royal Albert Hall drew a large audience. The artists were Carrie Tubb, Flora Woodman, Astra Desmond, Dorothy George, Herbert Cave, Ivor Foster, Norman Williams, Charles Till, Sybil Eaton and Patuffa Kennedy-Fraser. On Wednesday afternoon, Anton Maaskoff, the young Russian violinist, gave his first recital in Wigmore Hall, showing himself a superb executant, with a full, even tone, obtained without effort, yet always rich and pure. The same afternoon, in Aeolian Hall, Nancy Phillips and Thomas Dunhill gave a delightful violin and piano sonata recital.

In Aeolian Hall on Thursday evening, Evangeline Livens, an R. A. M. student and a pupil of Tobias Matthay, made an interesting and promising debut. At Wigmore Hall Violet Clarence, pianist, gave a recital and proved herself to be a player with a good technique and sound judgment. Mrs. M. Kennedy Fraser and her daughter Patuffa gave the first of

two recitals of the "Songs of the Hebrides," Wednesday evening.

At her second recital in Wigmore Hall last Tuesday Adela Verne opened with Mendelssohn's seldom played Prelude and Fugue in E Minor, a number which it was as great a joy to hear as it evidently was for her to play. At Aeolian Hall Blanche Marchesi gave one of her ever popular recitals. Her excellent accompanist was Daisy Bucktrout. Princess Mary and Princess Beatrice were present in the ballroom of Dorchester House at the concert arranged by Victor Beigel in aid of the Wounded Soldiers' Concert Fund, which was also under the patronage of the King and Queen and Queen Alexandra. The artists were Benno Moiseiwitsch, Muriel Foster and Lionel Tertis.

Last week at the London Coliseum M. Diaghileff and his company of Russian dancers gave us the delightful ballet "Sadko," having a brilliant and entirely original color scheme.

From Bruges there already comes the good news that the famous Carillon in the Tour des Halles is intact and uninjured, and A. Nauwelaerts, the official city carillonneur, who is serving with the Belgian Army, visited the city a few days ago and after readjusting the connecting wires played "God Save the King," the "Lion of Flanders," "La Brabançonne" and other pieces to the delight of hundreds of civil and military hearers.

J. A. Meale, F.R.C.O., the well-known organist and musical director of the Central Hall, Westminster, has evolved a means of helping the singers and players who have already received their discharge from military service. To this end he will hold weekly auditions for these artists and hopes to enable them to win their way back to the concert platforms rapidly.

A big concert was given in the Albert Hall last Wednesday in aid of the King's Fund for Disabled Officers and Men of the Army, Navy and Air Forces, when an excellent program was arranged by Walter de Frece. The Queen and Princess Mary were present and the Symphony Orchestra under Frank Bridge played delightfully. Among the solo artists were Carrie Tubb, Harry Dearth, Zacharewtsch, Charles Till and Mark Hambourg. The concert given by George Robey at the London Coliseum in aid of the Merchant Seamen, on Sunday, Nov. 3, realized the fine sum of \$14,000.

Last Saturday afternoon, Nov. 9, "Carmen" was given again at the "Old Vic," entirely as when represented before Princess Beatrice a few days previously. On Thursday "Rigoletto" was staged with Harrison in the title rôle and Muriel Gough as Gilda.

At the Lord Mayor's Show on Saturday last it was quite curious that nearly every band was playing the new American march "Over There"—one which is already very popular here.

Jeanne L'Hommedieu gave her first vocal recital in Aeolian Hall on Friday

afternoon last. She has a pure, sweet tone and her enunciation is remarkably clear. Miss L'Hommedieu is a native of Cincinnati and studied at the college of music there when Mr. Van der Stucken was director, and later in Florence under Signora Galetti.

"Thanksgiving" Week

LONDON, Nov. 18.—During the past week there has not been a vast number of concerts, but those that there have been have been excellent ones. "Thanksgiving" has permeated every corner, often wild thanksgiving. There is joyous relief everywhere and everyone has "kept singing," ay, and dancing, too, when a band came along. On Monday all the world and his wife and children surged to St. James' and the Green Parks, there to be greeted by the King and Queen and Royal Family from the balconies of Buckingham Palace and there to sing with them to the massed bands of the Guards regiments the national anthem, "Rule Britannia," the "Old Hundredth" hymn, "Rock of Ages," "Oh, God, Our Help in Ages Past" and "Keep the Home Fires Burning," with all their might and main. Later came "It's a long way to Tipperary but we've got right there now," with full emphasis and conviction. Yet no demonstration was more popular than the "Joy March" of the American jazz band from the Shakespeare Hut to their headquarters.

Concert halls have also resounded to the tunes of victory. At the Chappell ballad concert on Saturday Kirkby Lunn sang "Land of Hope and Glory"; Louise Dale, "La Brabançonne"; Gervase Elwes, Frank Bridge's setting of "Blow Out, You Bugles," as well as "La Marseillaise." Alec McLean and his orchestra stirred the audience still further with the national anthem, "Rule Britannia," the Italian Royal March, Edward German's "Welsh Rhapsody," Ansell's "Plymouth Hoe" Overture, and a fine potpourri of "American melodies" arranged by De Orellana. Yesterday, Sunday, really remarkable concerts were given in Queen's Hall under Sir Henry Wood and in Albert Hall under Landon Ronald. The former opened with the national anthem sung by the audience, followed by seven other songs of nations and ending with the "Star-Spangled Banner." Howard Carr conducted his already popular "Three Heroes" sketches, which had an enormous reception, and Elgar's "Pomp and Circumstance" march brought a memorable concert to a close. Daisy Kennedy was the violinist and played Saint-Saëns's Concerto in B Minor and solos by Bach and Kreisler magnificently, and Vladimir Rosing sang.

At Albert Hall there was equal enthusiasm for all the national anthems, "Pomp and Circumstance" and Edward German's "Welsh Rhapsody." Dorothy Chilton-Griffin was the pianist and gave very fine renderings of the Tchaikovsky Concerto, a "Praeludium" by Jarnefelt, and Mendelssohn's "Spring Song" and "The Bee's Wedding." The Palladium had a great program of "Patriotic Selections" by the Royal Artillery Band under Lieut. E. C. Stretton, the Westminster Singers, Joseph Cheetham, René Maxwell, Gertrude Tomalin and other stars. The Alhambra also devoted the evening to popular patriotism, and in Aeolian Hall Frank Armstrong gave an attractive program. Also, yesterday the bands again began to play in the parks, as well as Trafalgar Square, Tower Hill and other places.

The week's recitals opened with that of May Harrison, violinist, and she and Hamilton Harty opened with the national anthem. Her playing of Bach's Chaconne, Mozart's A Major Concerto, Delius's Sonata and a group of delightful lesser pieces was remarkable for brilliancy and purity of tone.

On Tuesday afternoon Wigmore Hall

was occupied by the début of a youthful but gifted pianist, Isabel Gray, who was supported by René Ortmans and his orchestra. On Wednesday in Aeolian Hall Mrs. Margaret and Patuffa Kennedy-Fraser gave the second of their recitals of Hebrides folk-songs. In the evening in the same hall the Harmonic Trio gave the first of six chamber concerts, playing Brahms's Trio in C and Paul Juon's Trio in A Minor splendidly, as well as a charming little piece by Goossens, "Five Impressions of a Holiday." In Wigmore Hall on Wednesday, E. A. Michell presented Anne Thursfield in a splendid recital of songs in Italian, French, Russian and English. Livio Mannucci gave his first cello recital in Aeolian Hall on Thursday, displaying notable gifts.

Muriel Foster gave her last recital for this year in Wigmore Hall on Saturday last to an overflowing house. The chief item of interest was three most charming songs by Frederick Delius, "In the Seraglio Garden," "To Daffodils" and "Have You Seen But a Whyte Lillie Grow?" it being the première of the last two.

Illness Causes Postponements

LONDON, Nov. 25.—Concerts and recitals this week have been well up to the average standard, though there have been several postponements owing to illness, the most important being the recital of Benno Moiseiwitsch in Wigmore Hall, at which an entirely Anglo-American program was promised. Then we have had the début of a charming young singer, Katherine Arkandy, on Saturday a fine symphony concert in the Queen's Hall and "The Golden Legend" at the Albert Hall, and yesterday a magnificent and impressive in memoriam concert in the Queen's Hall under Sir Henry Wood. The concert of the Royal Choral Society in the Albert Hall last Saturday was memorable, bringing back to us a welcome friend, Arthur Sullivan's "Golden Legend," of which a fine performance was given under the direction of Sir Frederick Bridge. The soloists were Carrie Tubb, Olga Haley, Alfred Heather, Joseph Farrington, and Edward Halland. At the Queen's Hall there was the last of the Saturday symphony concerts before Christmas. The soloists were Albert Sammons, violinist, and Muriel Foster, soprano. In the evening, in Aeolian Hall, we had the first appearance of Lubov Ber, a Russian singer. Sascha Lasserson played some violin solos excellently. There were three fine piano recitals last week, that of Fanny Davies, Chilton-Griffin (an ex-Guildhall pupil) and Claude Briggs, as well as Adela Verne's postponed recital in Wigmore Hall. With Miss Davies appeared Dorothy Moulton, singer. The same afternoon Wigmore Hall was the scene of the début of Katherine Arkandy, a wonderful young singer. She was accompanied by Harold Samuel.

On Monday Amy Hare, assisted by Katherine Parlow, the Hon. Mary Portman, Lionel Tertis and Suggia, gave the first of her two chamber music concerts, for which she arranged an original and interesting program. The London Trio played in Aeolian Hall on Tuesday. Their opening number was the late Hubert Parry's "In Memoriam" Trio in B Minor. Miss Nevine was the vocalist. On Wednesday, Miss Chilton-Griffin, pianist, appeared with orchestra for the first time, in the Queen's Hall, under Landon Ronald. The same afternoon, in Steinway Hall, Claude Briggs, pianist, gave a very enjoyable recital. The Royal Academy of Music had a students' chamber music concert in the Duke's Hall on Wednesday. Peggy Cochrane appeared as composer and accompanist, and Gladys and Russell Chester played a sonata for violin and piano by Sydney Rosenbloom. At the Guildhall School on the same afternoon there was a students' recital, the 1580th concert at this institution. Isaac Sisselman, a pupil of Arthur Gibson, and Gabrielle Bastiaenen, a pupil of Carlos Sobrini, were among those who were heard to advantage. The scholarships of the Associated Board of the Royal Academy of Music and those of the Royal College of Music have this year been gained by Irene Hyman and Lina Collins (piano), Mabel Le Fevre and William Stuart Jones (violin), and Eileen N. Sharp (singing). The program for the seventy-second free concert

[Continued on page 36]

SARA SOKOLSKY-FREID

PIANO and ORGAN RECITAL

Aeolian Hall, Friday Evening, January 17

PROGRAM	
PIANO:—	ORGAN:—
1.—Sonata, Op. 111	Beethoven
2.—Two Impromptus	Schubert
Nocturne, Op. 48, No. 1	Chopin
Prelude, Op. 28, No. 24	Chopin
Le Vent (Etude Pathétique)	Alkan
3.—Aux Etoiles	Richard P. Hammond
The Lanterns	Richard P. Hammond
(Dedicated to Sara Sokolsky-Freid)	
An Arabian Night, Op. 3, No. 7	Richard P. Hammond
(First Performance)	
1.—Prelude and Fugue in D major	Bach
2.—Toccata bar L'Elevazione	Girolamo Frescobaldi
Gavotta, Padre Giambattista	Martin
3.—Evacuation à La Chapelle Sixtine	Liszt
Toccata	Widor

Mgt. MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York
Steinway Piano

J. A. MUNKACSY Exponent of the Sevcik Violin Method
Announces the Opening of His New Studio
502 W. 122nd St., New York, Phone Morningside 6920

Students Prepared for
Church and Recital

GUILMANT ORGAN SCHOOL

DR. WM. C. CARL
DIRECTOR
44 W. 12th St., New York
Send for Catalog

All London Found Music Ideal Medium to Express Pent-Up Feelings When Victory Came

[Continued from page 35]

for sailors and soldiers in Aeolian Hall last evening included some violin solos played by Yvonne Yorke.

On Sunday two concerts were given at Queen's Hall under Sir Henry Wood. They were memorial events. The soloist was D'Alvarez. At Herbert Walenn's pupils' recital on Saturday those who distinguished themselves were Milly Stanfield, Hildegard Arnold, Lilly Phillips, Yvonne Morris and Joseph Pacifico. Peter Muscant and his former pupil, Barbelli, also came and played.

LONDON, Dec. 2.—With the first week of the last month of 1918 we have to record quite phenomenal and extraordinarily successful activity in the musical world, especially among piano-players. The week in Queen's Hall opened with an address on "Aircraft After the War" and an orchestral program conducted by Sir Henry Wood. Carrie Tubb, Ben Davies, Ivor Foster and Herbert Fryer were the soloists, and the Welsh Guards Choir was also heard. The affair was a benefit.

Joyce Ansell gave a piano recital in Wigmore Hall on Tuesday and proved herself to be a player of sound taste and judgment.

Lilia Kanevskaya, a pupil of Moiseiwitsch, gave a recital in Aeolian Hall which delighted her hearers. Later in the same day, Zoia Rosovsky gave a vocal recital in the same hall.

In Wigmore Hall on Tuesday, Archie Rosenthal demonstrated the fact that he has lost none of his remarkable power and command of the keyboard. In Aeolian Hall on Tuesday evening Adelaide Lamb and Jessie Bristol gave a piano and song recital. Wednesday brought Luia Jutta, a young South African singer, who gave a very fine recital with an interesting program.

On Thursday, Mme. Chilton-Griffin, pianist, appeared at Queen's Hall with the Royal Albert Hall Orchestra, conducted by Landon Ronald. In Aeolian Hall, concert-goers were charmed by the playing of Maud Agnes Winter, pianist, whose program was as interesting as it was exacting. In the evening a very delightful chamber music concert was given in Aeolian Hall by the Harmonic Trio, consisting of Jessie Munro, pianist; Edith Vance, cellist, and Dorothea Walenn, the violinist. On Friday evening in Wigmore Hall, Nanette Evans, violinist, appeared with René Ortmann's Orchestra. A singularly interesting recital of English songs had been given in the afternoon in Wigmore Hall by Ada Forest. On Saturday the concert halls were busy, but with stars, rather than the usual ballad or symphony concerts. In Queen's Hall, Guilhermina Suggia, cellist, and Gervase Elwes appeared with an orchestra conducted by Frank Bridge. At the Steinway and Wigmore halls, Elizabeth Wray, an attractive pianist, and Sascha Lasserson, a violinist whose gifts are already known, gave recitals, while at the Central Hall, Westminster, Adela Verne added a Chopin recital to her series already completed.

It is with deep regret that the death of Edith Evans, after a serious attack of influenza, must be recorded. She is a great loss to both the concert and operatic worlds, for she was a distinguished singer and had an extensive repertoire. Another much regretted death in the musical world is that of Bothwell Thomson, a gifted song writer who had much beautiful work to his credit.

Lee White, the gifted American actress and singer, opened her first managerial venture at the Ambassadors' Theater last Thursday evening with a charming little play and songs written by Clay Smith, R. P. Weston and Bert Lee.

A Busy Week

LONDON, Dec. 9.—This week we have had D'Alvarez as soloist in an orchestral concert at Queen's Hall, the opening of Philharmonic Society's 107th season, the Bramshott (camp) Canadian Male Voice Choir as a feature of the concert given by the Independent Music Club, and the début of an exceptionally gifted mezzo-soprano, Gwen Mathers. On Tuesday Marian Jay and Adelaide Rind gave a vocal and violin recital in Wigmore Hall. One of the offerings was a Medtner Sonata for violin and piano. Vladimir Rosing gave a Moussorgsky recital in the same hall in the evening. Gwen Mathers' début took place in Aeolian Hall. The second recital of Anton Maaskoff was postponed because of illness.

In Wigmore Hall on Thursday Rhoda Backhouse gave a program of trios in which she had the assistance of Felix Salmond and Harold Samuel. The same afternoon in Aeolian Hall Carrie Tubb and Lena Ashwell gave their last vocal and dramatic recital of this season. The Chamber Concert Society brought its present season to a close on Friday evening. In the evening Laureano Medina gave a recital of modern Italian songs and exhibited a fine voice and effective style. He was assisted by Felix Salmond, cellist, and by his wife in some duets. On Saturday afternoon Queen's Hall was the scene of the annual orchestral concert of Robert Newman, to whom every London music-lover owes a big debt of gratitude. Benno Moiseiwitsch was the pianist. At the Albert Hall, Clara Butt gave one of her ever-welcome recitals; De Pachmann played

and chatted to the audience and Melsa was the violinist. In Wigmore Hall, Murray Lambert gave a violin recital, with Harold Samuel at the piano. At the Central Hall, Westminster, the Independent Music Club gave an excellent concert in celebration of victory.

A début of much more than passing interest was made in Wigmore Hall on Thursday last by Margaret Harrison, violinist, sister of the already famous May and Beatrice and "all British." Another young violinist who gave a good recital this week was Jessie Snow.

Christmas at Bath this year will be a season full of attractions for the entertainment of the many welcome guests, soldiers and civilians. There will be concerts every day in the Pump-room, at which De Pachmann, Blanche Marchesi and other well known musicians will appear.

HELEN THIMM.

MESSAGER'S FORCES HEAR OBERHOFFER'S

Gala Event in Minneapolis—Brown Is Soloist—Paris Orchestra Plays

MINNEAPOLIS, MINN., Dec. 30.—A gala night was that which brought together an Old World orchestra, steeped in tradition, and one of the youngest of this country's orchestral bodies. La Société des Concerts du Conservatoire de Paris was the one, the Minneapolis Symphony Orchestra was the other, and they met in the Minneapolis Auditorium—the former in the audience, the latter as the performers.

It was observed at once that the occasion was to be one of unusual significance, musically and socially dividing interest between the Frenchmen who sat in a body, the performance of Beethoven's Seventh Symphony, César Franck's symphonic poem "Les Éolides," Berlioz's Overture "Le Carnaval Romain," and Eddy Brown's appearance in the one-movement Concerto of Julius Conus. Conductor Emil Oberhoffer and every one of his men were on their mettle, keenly alert and sensitive to the privilege of playing before the fine old organization. Mr. Oberhoffer established a moderate, dignified tempo in the Poco Sostenuto of the Symphony's opening movement, and throughout the performance exhibited much vitality and a fine sense of tonal and climactic gradation. The applause was prolonged and hearty, especially following the Franck symphonic poem, and Mr. Oberhoffer, quick to grasp the opportunity, gave the signal for the playing of the "Marseillaise." The strains were caught up by the audience and nothing short of a repetition would satisfy it.

Eddy Brown did excellent work in the Conus Concerto and received his share of enthusiastic appreciation. The "Star-Spangled Banner" closed the program with a fine climax.

On the following night the French orchestra took its place upon the platform, but without the Minneapolis men in the audience, their absence being occasioned by the St. Paul engagement. The veteran conductor, André Messager, was greeted with a hearty expression both of hospitality and appreciation of the artistic excellence of his readings. The fine string section immediately won the ear with its deep, sonorous quality, fine balance and subdued contrasts shown in Saint-Saëns's A Minor Symphony, No. 2. This, with d'Indy's "Le Camp de Wallenstein," constituted the first part of the program. "L'Apprenti Sorcier" by Dukas revealed all its musical values, as well as its humorous descriptive characteristics. The Prelude from the "Deluge" by Saint-Saëns was exquisitely done by the orchestra and Alfred Brun, violinist. Lalo's "Rapsodie Norvégienne" concluded the orchestral offerings except the accompaniments to the singing of Mme. Gabrielle Gills, whose interpretation of "Depuis le jour" from "Louise" was beautiful.

Two popular concerts on successive Sunday afternoons concluded the first series of the season. Berlioz's Trio for Two Flutes and Harp from "The Infancy of Christ" was the novelty of the first. It was played and repeated on

demand, by Leonardo de Lorenzo, Joseph Nelson and Henry J. Williams. The holiday season saw an interpretation of Chadwick's Symphonic Sketch, "Noël." Grieg's "Peer Gynt" Suite was the principal number. Herbert's "March of the Toys" opened the program and was followed by Suppé's ever-familiar Overture, "Poet and Peasant." Three Dances from "Henry VIII" by German closed the program. Edna Kellogg, soprano, was the soloist. Her numbers were the Balladella from "Pagliacci," and the Micaela Aria from "Carmen."

Sousa's Wedding March had its first hearing in Minneapolis last Sunday. Goldmark's "Sakuntala" Overture gave the brasses grateful prominence, permitting them to hold their own with the other choirs without undue point. The Liszt "Prelude" also found the brasses at their best. The orchestra's tone showed light, color and life, the well-rounded phrases bearing an aspect of grandeur. The "Faust" Ballet Music, with its rhythmic accent and sweep, gave charm to the program.

Burton Thatcher, baritone, displayed dramatic feeling and control in his delivery of the Prologue to "I Pagliacci," although at times the orchestral accompaniment proved too long. In marked contrast was the feeble accompaniment of the old air "The Heart Bowed Down," sung as an encore in good legato style and understandable English. Mr. Thatcher's second offering, "Hiawatha's Vision" from Coleridge-Taylor's "Hiawatha's Departure," was an excellent number, well given and well received. A second en-

core was Fay Foster's "The Americans Come!" sung with thrilling effect. Guy Woodward's playing of the Meditation from "Thais" was taken in a moving tempo in which good tone gave character to an appealing melody. After a double acknowledgment the program closed with Glinka's Fantasia on Two Russian Folk-songs, "Kamarinskaja" and "The Star-Spangled Banner."

The annual custom of giving "The Messiah" on Christmas night was taken up by St. Mark's Choir with the cooperation of the Philharmonic Club. The work was presented in St. Mark's Church under Stanley R. Avery's direction. Fourteen men from the Minneapolis Symphony Orchestra, led by George Klass, with George A. Thornton at the organ, supported the large choir of voices. The soloists were Mildred Ozias deVries, soprano; Julia Coburn Gertsen, contralto; Thomas McCracken, tenor; Ray R. Moorhouse, baritone. A collection defrayed the expenses and the sum left over was used for the comfort of wounded soldiers at Fort Snelling. The large audience which "packed the church" indicated that the people want "The Messiah," and it is Mr. Avery's intention to perpetuate the custom followed so long by the Philharmonic Club. No reason has been given out for the discontinuance of the usual performance by the latter, but it is said that heavy accumulated expense incident to giving the work on a large scale in the Auditorium has led to the interruption, which Mr. Avery has so successfully bridged over.

F. L. C. B.

Blind Violinist Gives Aeolian Hall Recital

Abraham Haitowitsch, blind violinist, gave a recital in Aeolian Hall on Jan. 4, being well received by a friendly audience which filled the house. Despite his handicap, Mr. Haitowitsch gave an adequate interpretation of the Grieg Sonata in F Major, the Bach Chaconne for violin alone, the Mendelssohn Concerto in E Minor and a group of shorter numbers, among which were the Schubert "Ave Maria," the Tor-Aulin "Humoresque," Tchaikovsky's "Sérénade Mélancolique" and Ries's "Perpetuum Mobile." Umberto Martucci, at the piano, gave excellent support, especially in the concerto.

Demonstration of Aborn Operatic Classes to Be Made on Jan. 28

Milton Aborn, director of the Aborn School of Operatic Training, will present some of the students of his school in an operatic program on the evening of Jan. 28. The evening will be devoted to acts selected from different standard operas. Some new voices will be brought forward at this time. Admission will be by invitation.

Hear Yourself As Others Hear You!

Extraordinary Opportunity for Singers Professionals! Amateurs! Students!

PHONOGRAPH YOUR VOICE

Due to Special Facilities, *Phonographic Records* can now be furnished to ALL SINGERS at small expense.

SING! LISTEN! IMPROVE!

For illustrated descriptive literature write

National Recording Laboratories
662 6th AVENUE NEW YORK

Hear Yourself As Others Hear You

HETTA HAMILTON MORRIS
SOPRANO
17 Revere Place, Brooklyn, N. Y.
Phone Bedford 6935

HENRY GURNEY
AMERICAN TENOR
CONCERT—RECITAL—INSTRUCTION
NOW BOOKING SEASON 1918-19
Studio: 1714 Chestnut St. Philadelphia, Pa.



CLAUDIA

MUZIO

SOPRANO
Metropolitan
Opera Company

Garden's Return and Galli-Curci's Farewell Outstanding Events of Chicago Opera Week

First Named, Welcomed Back, Displays Her Accustomed Art as "Monna Vanna"—Its Composer, Henri Fevrier, in Audience—Patriotic Feature Marks Performance—Anna Fitzu Admired in Role of "Mimi"—Arthur Middleton Praised as Soloist with Apollos in "Messiah"—Chadwick Conducts Chicago Orchestra in His Third Symphony at Thomas Memorial Concert

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 4, 1919.

THE outstanding events of the past week in the Chicago Opera Association have been the first appearance of Mary Garden and the almost simultaneous departure of Amelita Galli-Curci. Mme. Galli-Curci bade an enthusiastic gathering farewell on New Year's Eve, and three nights later Miss Garden flashed upon the audience in the chief rôle of Fevrier's "Monna Vanna."

Miss Garden's emergence above the operatic horizon became quite an event, and Cleofonte Campanini lent it expert aid to give it extra refulgence. Apparently Campanini considered that the affair was international in scope, since Henri Fevrier, the composer, a Frenchman, was present in the uniform of his country's army as a guest in one of the boxes; Miss Garden, Scotch-American, sang the title rôle; John O'Sullivan, Irish-French, was *Prinziville*; Georges Baklanoff, Russian, was *Guido*; another rôle was taken by Constantin Nicolay, Greek, and Marcel Charlier, Belgian, conducted.

In the midst of the applause and repeated recalls for Miss Garden and O'Sullivan at the end of the second act, Campanini appeared on the stage with them and started the audience playing the national anthems of the various countries. Since Italy was the only nation not represented in the cast, Campanini included it in a clever manner by announcing his happiness over the fact that on that day President Wilson was the guest of the Italian King. The extempore scene concluded with "The Star-Spangled Banner," in which artists, audience and orchestra joined with a will.

Miss Garden was, as in past seasons, the great personality among singing actresses, a genius in the art of conveying emotion while remaining apparently immobile, pantherine of stride, artful of gesture, a genius also in the art of color combination in costume. "Monna Vanna" is one of the prized possessions of the Chicago Opera Association in the way of scenic investiture, massive of outline and gorgeous in color. Miss Garden, brilliant in her own right as a personality, was equally brilliant in costume, striking a note among the riotous tints surrounding her which were always dominant and always harmonious.

Vocally she was but little changed over past seasons, perhaps a little milder in tonal volume, but always definite and distinctive. Personally she would seem to be even younger than last year.

It is an unusual occasion when her unique art and gifts do not inspire those about her to the limit of their efforts. O'Sullivan gave the finest performance of his engagement here, singing the music more freely and openly, and displaying a fine sense of the picturesque in the drama. He was youthful, eager, impulsive and poetic; altogether a fine performance, and one to put him definitely on the operatic map had he not placed himself there before.

There was also a gorgeous performance by Baklanoff in the rôle of the third side of the Maeterlinckian triangle. He sang superbly; his acting was genuinely moving. There is frequently reason to hesitate over the acting of operatic artists, but Baklanoff has the dramatic gift, both vocally and visually.

Another singer with an expert knowledge of the actor's art is Gustave Huberdeau, who appeared in the typically Maeterlinckian rôle of *Guido's* father, dignified, tender, wise, mystical, at all times sympathetic. No one in the company has ever played an old man with anything like Huberdeau's insight. He is a

commanding figure whenever he appears on the stage.

Mme. Galli-Curci was to have accomplished her farewell through the medium of the season's single performance of Meyerbeer's "Dinorah," but the last-minute illness of Octave Dua, who was the only one in the company acquainted with the tenor-buffo rôle, prevented this, and "Linda Di Chamounix" was quickly substituted. There was no change in cast over former performances, and as far as the audience in general was concerned very little dissatisfaction over the substitution. Certainly no one but Mme. Galli-Curci can take these antique rôles and project their music in any more appealing or persuasive manner.

Countless Recalls for Galli-Curci

There was an ovation for her at the end of the second act, as there always is in this opera. She was recalled until even the most industrious statisticians lost count of the number, and finally appeared waving an American flag to sing "The Star-Spangled Banner." Very nearly all the words were in their correct places, and the audience cheered itself hoarse all over again.

She now has concert engagements which will consume the next three weeks. After them she will rest for a week in preparation for the New York season.

Practically all the other performances have been repetitions, with only minor changes of cast. The single exception occurred on the night of the 28th, when Anna Fitzu appeared as *Mimi* in "La Bohème," a performance followed by a rendition of the mad scene in "Hamlet," done by Galli-Curci and the ballet.

No one can make this scene seem like a serious contribution to operatic literature, and Mme. Galli-Curci did not try. Instead, she tossed the "property" flowers about the stage, singing the pretty tunes of Ambroise Thomas's score, warming and glorifying them by sheer quality of voice and power of personality. She set the audience mad at the end by gliding down the river to an operatic watery grave, the while sustaining a single high note probably longer than it has ever been held by human lungs before.

Miss Fitzu was charming of voice and decorative of presence, singing the rôle in a most delightful manner. She is a member of the company who has marked a decisive improvement over the last season, and there was cause to speak with much enthusiasm of her then.

Guido Ciccolini appeared as *Rodolfo* in this performance, singing excellently, but somewhat ill at ease in the acting portions of the rôle. The rest were unchanged.

On the afternoon of the same day Georges Baklanoff made his first appearance here as *Amonasro* in *Aida*. It was undoubtedly the best performance of the part that the company has presented. Baklanoff was brilliant of voice and commanding of presence, and, as in all his other appearances, he showed a high degree of intelligence in the display of his natural resources.

"Samson and Delilah" was the offering Dec. 30, unchanged except for a somewhat smoother performance, and "Gioconda" came as the first bill of the new year, the single alteration being that Vittorio Arimondi sang the rôle of *Alvise*, done before by Virgilio Lazzari.

Apollos Sing "Messiah"

The Apollo Musical Club gave its single annual performance of "The Messiah" at the Auditorium on the afternoon of Dec. 29 under the direction of Harrison M. Wild. It was one of the best performances that the organization has ever given of the famous old Handel work. Conductor Wild at all times carried it through with vigorous tempo, bringing from the chorus a tone that was always solid, and from which every trace of blurring had been carefully chiseled away. The choristers, somewhat fewer in number than in former seasons, sang with a fine, noble spirit, and proved that they make up one of the few choral

bodies of equal size with the ability to sing the English language so that it can be understood.

The quartet of soloists was to a certain extent thrown out of balance, chiefly because Arthur Middleton, a great leader among oratorio singers, was the basso, and set a mark that made it difficult for the others to equal. He has one of the world's fine voices in this branch of the art, he knows his subject thoroughly, and he is an adept in the oratorio manner, which with him is big, dignified and vital. He is another expert in the use of the English language.

Of the others, there was Robert Loren Quait, tenor, with an excellent, well schooled voice and a fine style; Orpha Kendall Holstman, soprano, also showing that she has made extensive researches in the art of combining the English language with vocal tone and getting good results thereby, and Frederica Gerhardt Downing, contralto, singing "He Shall Feed His Flock" in a beautifully sustained and expressive manner. The Chicago Symphony Orchestra caught the spirit of the occasion, and gave superb accompaniments throughout, with Edgar Nelson at the organ to play for the recitatives and increase the climaxes.

Hanna Butler has been establishing a solid and enviable reputation among Chicago singers through her selection of uncommon songs and her extraordinary skill in their presentation. This season she has been busier than ever, receiving the highest of praise wherever she appears. It was recently noted in these columns that one of her important engagements would be with the Mangasarian Society, which holds meetings every Sunday at Cohan's Grand Opera House. Mrs. Butler has passed well beyond the stage of a talented person asking for recognition. She is established.

The Edison Symphony Orchestra gave another of its popular concerts at Orchestra Hall under the direction of Morgan L. Eastman. These concerts fill a special place of their own, and the orchestra is in a constant state of improvement, having quite recovered from the demands made upon its ranks by the draft. Virginia Van Riper, soprano, was the soloist.

Anniversary of Thomas's Death

This week was the anniversary of the death of the great founder and first conductor of the Chicago Symphony Orchestra, Theodore Thomas, which occurred Jan. 4, 1905. In accordance with the custom the week's pair of concerts were devoted to his memory, Eric DeLamar conducting a fine performance of the Bach Fourth Suite and the Beethoven Fifth Symphony. In both cases there was accuracy, energy and finish. New readings of these works are not desirable, in fact, they would be unthinkable, but DeLamar gave them sympathy and a high degree of insight.

For the first time in the history of these memorial concerts an outsider became a participant, and George W. Chadwick, of Boston, came here to conduct the performance of his own Third Symphony, a work which about twenty-three years ago was the prize winner in a contest offered by the National Conservatory of Music in New York. The symphony shows many of the characteristics of its composer, an intelligent use of the sonata form, and a fecundity of melodic invention. It is by no means as carefree and jocund as his "Symphonic Sketches" or his "Tam o' Shanter," both of which he has conducted here in recent years. Its weakness is that Chadwick has a fund of genuine humor in his music, and here he did not care to display it. At the same time it made an impression as a serious, respectable contribution to symphonic literature.

The Chicago Woman's Musical Club entertained a number of the opera company singers at its meeting in the Fine Arts Recital Hall Jan. 2. Karleton Hackett lectured on "Music and the War," and a musical program was given by Marjorie Dodge Warner, soprano;

Lucile Meghan Wynekoop, contralto; Theodora Sturkow-Ryder, pianist, and Burton Thatcher, baritone.

Barbara Wait sang the contralto solos in Handel's "Messiah" with the Messiah Chorus of the Buena Memorial Presbyterian Church at the New Masonic Temple, Jan. 3.

Heniot Levy, pianist and composer, has just completed a violin sonata. It was played from manuscript last week by Richard Czerwonky and Mr. Levy.

EDWARD C. MOORE.

Raisa Stricken by Appendicitis

CHICAGO, Jan. 4.—Another unavoidable misfortune attached itself to the Chicago Opera Association to-day, when Rosa Raisa leading dramatic soprano on the Italian wing of the company, became suddenly ill with appendicitis, and was operated upon immediately, or as soon as she could be moved from her rooms at the Congress Hotel to the Michael Reese Hospital. Reports this evening are to the effect that the operation was an entire success, and an early recovery is anticipated. It appears that Miss Raisa has been ailing since her return from South America this fall, though nothing at the time was said about her condition. The trouble finally culminated in to-day's acute attack. Officials of the opera company state their belief that Miss Raisa will be able to take part in the New York engagement next month. It is hardly probable, however, that she will be able to sing in Chicago again this season.

E. C. M.

ITALIAN MUSIC LEAGUE MEETS

Members' Work and Execution Applauded in Interesting Program

The Italian Music League gave the first of a series of musicales on Sunday evening, Jan. 5, at the society's rooms, 251 West Seventy-fourth Street, featuring the compositions of the league's members. In every case the interpreters were also members of the society.

The president, Edoardo Ferrari-Fontana, welcomed the guests, of whom a large number were in attendance. All of the program was enthusiastically applauded, but notably "La Note del Redentor" and "Nina," by Fernando Tanara, sung by Maria Almagia, soprano, and accompanied by the composer; and "Deux Reves," sung by Ester Ferrabini, soprano, to the accompaniment of the composer, E. Trucco.

Maestro Alberto Bimboni, the well-known accompanist and composer, assisted in several of the numbers in his usual artistic fashion.

C. P.

"Benefit of Music for Soldiers Cannot Be Overrated," Says Y. M. C. A.

Supplies of musical instruments and entertainment for American soldiers in Great Britain have cost the Y. M. C. A. \$72,555 in less than a year, but in the opinion of George L. Coleman, director of the social department there, the benefit the men have derived from them cannot be estimated.

"For dispelling homesickness, developing contentment of mind and building up the morale of our troops we find that music is one of the finest things we can give them," Mr. Coleman writes. "Our constant endeavor has been to furnish wholesome entertainment for both men and officers, to keep the camps well provided with musical instruments, and develop soldier talent as far as possible along dramatic and musical lines, and especially to encourage hospitality behind the lines between the American and British soldiers."

Mme. Bressler-Bailly Is Soloist at Damrosch Concert

Mme. Bressler-Bailly, harpist, was the soloist at the young people's concert of the New York Symphony Orchestra on the afternoon of Jan. 4.

Walter Damrosch presented the *Scherzo* and *Andante* from Borodine's Second Symphony, Tchaikovsky's *Serenade* in C for Strings and Saint-Saëns's "Phaeton." The young people accepted these offerings with great delight. Mme. Bressler-Bailly played the Saint-Saëns Harp Fantasy with success.

Three compositions new to New York will be given by Mme. Sara Sokolsky-Freid at her combined piano and organ recital at Aeolian Hall on Jan. 17. These are the work of Richard P. Hammond and at a hearing in Boston not so long ago made a very favorable impression. Mr. Hammond has dedicated "Aux Etoiles" and "The Lanterns" to Mme. Sokolsky-Freid and she is giving a first performance of his "An Arabian Night."



BROOKLYN, N. Y.—Michael Penha, cellist and member of the Tollefsen Trio, is now at the head of the 'cello department at the Master School of Music, Brooklyn.

HARTFORD, CONN.—Edwin F. Laubin, pianist, recently gave an afternoon recital before the students of the State Normal School at New Britain, Conn. The audience was highly appreciative.

TACOMA, WASH.—Tacoma teachers presenting pupils in delightful Christmas recitals the past week were Katherine Rice and Katherine Robinson, Mary Kilpatrick and Sophie and Lucile Preston.

CHICAGO.—Mrs. Oliver M. Gale left recently for an extended rest in Southern California, her first vacation in several years of musical activity. She was accompanied by her sons, Walter H. and Oliver Marble, Jr., whom she will place in school there.

NEW HAVEN, CONN.—An interesting recital was given by Eva Goldstein, soprano, at the Blackstone Library last week. The young singer was heard successfully in songs by Mana-Zucca, Arthur Troostwyk and an aria from "Samson et Dalila."

TACOMA, WASH.—Mrs. T. S. Silvers of the Ladies' Musical Club board of directors was unanimously elected at a recent meeting to the presidency of the club and will be the successor of Mrs. Chandler M. Sloan, who has gone to Washington, D. C.

SAN DIEGO, CAL.—A special program was given on Christmas Eve at the Presbyterian Church, under the direction of Ethel Widener, organist. A double quartet and solos by Miss Widener and Captain Keeler, baritone, of Camp Kearney, were featured on this program.

ALBANY, N. Y.—A special course of music has been instituted at the Sacred Heart Convent for the *religieuses* and novices, under the direction of Mrs. Cabot Ward of New York. The course is for the promotion of the Gregorian chant, as urged by Pope Pius X.

GREENWOOD, S. C.—Katherine Goggins presented her pupils in a piano recital at her studio recently. Those heard were Ida Lee Crim, Narietta Cheatham, Lucile Kellar, Ethel Milford, Carolyn Arrington, Ethel Crim, Pauline Crim, Sarah Goggins, Ruth Martin and Mary Brooks Coleman.

ATLANTIC CITY, N. J.—Music during the holiday season took the form of delightful concerts given by W. F. Leman and his orchestra at the Steel Pier. At the Sunday concert on Dec. 29 the soloists were Ruth Mann, lyric soprano, and Winifred Wiley, mezzo-soprano, whose singing met with great favor.

BRIDGEPORT, CONN.—Mrs. William J. Gaynor, soprano and widow of New York's former Mayor, was one of the soloists at a New Year's concert given at the Y. M. H. A. auditorium. Other works on the program were mandolin numbers by Harry H. Golub, violin numbers by Sol Kane and Simon Brossler.

PITTSFIELD, MASS.—The faculty of the Berkshire Music School gave an enjoyable recital in the studio of the school on Jan. 1, before an audience of 100 guests. The faculty is composed of Francis E. McSweeney, director; Walter D. Stafford, head of the violin department; Mrs. Elizabeth Peacock, Susan A. Snow and Helena E. Grogan.

BROOKLYN, N. Y.—At an interesting program given on Jan. 1, following the business session of the Allied Arts Association at the home of Dr. L. D. Broughton, Carl Tollefsen played several charming violin solos, accompanied by Mrs. Tollefsen. There were also 'cello solos by Mary Christmas. Carl Fiqué was made vice-president of the society, and Eugene Brewster, president.

NASHVILLE, TENN.—Under the direction of Lucy Jocelyn Bushnell, a Christmas service of song was given at the Immanuel Baptist Church on Dec. 22. Besides the choir of the church, the assisting soloists were Mrs. George Colyer, Lucy Van Walkenburg, Mrs. Thomas Malone, Jr., and Dr. Ryland Knight. The program consisted of Christmas numbers and several were sung by the audience.

TACOMA, WASH.—Under the capable leadership of Fritz Kloepper the chorus of the First Methodist Episcopal Church gave Gaul's oratorio, "The Holy City," on Dec. 22. Seventy voices were ably supported by the soloists, Mrs. Donald D. Dilts, soprano; Erna Mierow, contralto; Earle Cook, tenor; Fritz Kloepper, baritone, with Mrs. Ira A. Morton, organist, and Dr. Robert L. Schofield at the piano.

TULSA, OKLA.—Harriet Bacon MacDonald has been giving a series of lectures in Tulsa on the Dunning System of Improved Music Study. She was assisted by pupils of Mrs. Clarence Miller and Ida Garner, two of the Dunning teachers of Tulsa. Mrs. MacDonald will go to St. Louis for the National Music Teachers' Association Convention, but will return to Tulsa for a normal training class on Jan. 7.

SPRINGFIELD, MASS.—The faculty of the Berkshire Music School gave a recital on New Year's Day. Those heard were Francis E. McSweeney, director of the school; Walter D. Stafford, director of the violin department; Mrs. Elizabeth M. Peacock, Susan Snow and Helena Grogan. For the benefit of the Berkshire Home for Crippled Children the Elshuco Trio gave a concert on Jan. 2, aided by Mrs. Frederick S. Coolidge.

ALBANY, N. Y.—The Schenectady Cambrian Male Chorus of sixty voices, conducted by William Arthur Jones, gave a musical program at the First Reformed Church on Dec. 30, assisted by Frances Crouse Jones, soprano, of Schenectady, and William Arthur Jones, tenor. Among the chorus numbers was the "Hallelujah Chorus" from Handel's "Messiah." Samuel B. Belding was at the organ and Ruth MacFee Young was accompanist.

TACOMA, WASH.—An elaborate Christmas program at the First Baptist Church on Dec. 22, directed by Ernest E. Sheppard, presented prominent Tacoma musicians in the cantata, "Holy Night," by Ashford. Mrs. Fannie Bailey Scott, soprano, of California, assisted. Solo and quartet numbers were effectively given by Mrs. Charles Evans, Mrs. Oscar Thompson, Mrs. E. J. Booher, Mrs. J. W. Craig, Omar Berry and Frederick W. Wallis.

NEW ALBANY, IND.—The choirs of Central Christian and Hutchinson Presbyterian Churches united at Christmas time in singing "The Shepherd King," by J. Lincoln Hall, at the first named church. The soloists were Mrs. Daniel Shrader, Mrs. Clarence Schindler, Miss Mary Kenny, Fred. Sabins and Arthur Scott. Esther Scott was organist, Esther Browne, violinist, and the director of the music was Dr. W. J. Leach. The music was finely sung to a large, appreciative audience.

ALBANY, N. Y.—Eleanor Payez of New York gave a piano recital for the Harmony Circle of the Academy of Holy Names, Jan. 1; her numbers were compositions of Chopin, Paderewski, Mozart, Bach, Beethoven and Brahms. While in Albany Miss Payez was a guest of Governor and Mrs. Smith at the executive mansion. The Monday Musical Club gave a public recital at the Emmanuel Baptist Church recently, arranged by Lydia F. Stevens and Mrs. Edgar S. Van Olinda. Those who took part were Mrs. Lowell D. Kenney and Mrs. James H. Hendrie, pianists; Mrs. Horatio S. Belows and Mrs. Edgar S. Van Olinda, contraltos; Clara D. Woodin and Mrs. E. H. Belcher, sopranos, and Lydia F. Stevens, organist.

SEATTLE, WASH.—The Community Singing Committee of the Chamber of Commerce and Commercial Club had as guest at the meeting on Dec. 19 G. Bernard Chichester, sent here by the United States Government in the interest of music and community singing. The committee will go ahead with plans already formulated, and the first of the "sings" will be held Jan. 14, in the auditoriums of the different school buildings. Temporary chairmen and conductors for these meetings have been appointed.

ROCKVILLE, CONN.—A choir of thirty voices sang Camp's Christmas cantata, "The Prince of Peace," at the Union Congregational Church. Mrs. May Chapman Holt was at the organ and was assisted in the accompaniment by the Beeman and Hatch orchestras, directed on this occasion by Russell J. Keeney, violinist of this city. The soloists were Mrs. Gladys Badmington Cooley, soprano; Luther A. White, tenor; Mrs. Eunice Park Luce, contralto, and Burton S. Cornwall, baritone.

NEW HAVEN, CONN.—The first of ten free organ recitals at Yale University was given in Woolsey Hall on the Newberry organ Monday evening, Jan. 6. Of these ten recitals to come in January, February and March, five will be given by Seth Bingham, instructor in organ playing at the Yale School of Music, who is performing the work of Prof. Harry B. Jepson, during the latter's absence abroad, as director of the Yale bureau in Paris, and five by Bruce Simonds, a student in the Music School.

BALTIMORE, MD.—The piano students of Florence Brown gave a recital at her studio recently. Those taking part were James Brocken, Florence Smith, Catherine Fink, Margaret Reddy, Loretta O'Neill, Pauline Eyler, Mabel Eyler, Helen Eyler, Mitchell Bruck, Isa Carman, Ruth Snuder, Vera Newberry, Elizabeth Kennedy, Elizabeth Sweeney, Ethel Muhl, Myrtle Calmus, Maud Tompkins, Gale Walvrane, Frances Kane, Aureala Powell, Ella Wood, Mildred Quensen, Minnie Back, Hildred Brown, Mabel Justis, Elizabeth Lungelutting, Frances Stevenson and Margaret Lang.

URBANA, ILL.—A convocation was held recently at the University of Illinois in honor of the Mission of French Scholars to the United States. It was arranged and directed by William Chauncey Langdon, university pageant master, and John Lawrence Erb, composer and organist. Mr. Erb arranged and played appropriate American and French music throughout the pageant. A patriotic mass meeting was also held at the university, at which Mr. Erb furnished the organ numbers. Other numbers were furnished by the University Choral Society and the United Choirs, during which Edna A. Treat was at the organ, Mabelle G. Wright at the piano, and Arthur Beresford furnished the solo.

STUDENTS GIVE "BUTTERFLY"

Puccini Work Performed at Chicago College—Hear Czerwonky Trio

CHICAGO, Jan. 4.—Puccini's "Madama Butterfly" was presented in its entirety by the Chicago Musical College School of Opera, Jan. 4, under the direction of Edoardo Sacerdote. The cast was as follows: *Butterfly*, Ruth Kuerth; *Suzuki*, Sylvia Loder; *Kate Pinkerton*, Lillian Prass; *Pinkerton*, Grant Kimbell; *Sharpless*, Rollin Pease; *Goro*, Frank Cowan; *Yamadoro*, William Bucke; *Trouble*, Marjorie Kimbell.

Previous to the performance Felix Borowski, president of the institution, lectured on "The Music of Handel." Mr. Borowski also read a paper on "Organ Composition" at the convention of the National Music Teachers' Association, held in St. Louis this week.

Much interest has been created among Chicago musicians by the "open house" meetings held at Bush Conservatory every Friday night. That of Jan. 3 became especially prominent through a performance of a new trio for violin, 'cello and piano, the composition of Richard Czerwonky. The work, which is in MS., was played by Mr. Czerwonky, violinist; Robert Ambrosius, 'cellist, and Edgar Nelson, pianist. E. C. M.

MacDowell Orchestra in Concert

The MacDowell Orchestra, under the joint direction of Max and Ira Jacobs, will give a concert for the men in uniform at the Community House, Ninety-seventh Street and Riverside Drive, on Sunday afternoon, Jan. 12. Both conductors will appear in uniform.



EDITH KINGMAN
LYRIC SOPRANO
Available for
Recitals—
Costume Recitals
—Repertoire—
Arias and French, Italian and English Ballads
Mgt.: R. E. Johnston, 1451 B'dw.
Personal Address:
West 59th St., New York
Telephone Plaza 6876

WALDROP

Pianist and Accompanist
Piano Instruction

Address: 1815 Sacramento St., San Francisco, Cal.
Telephone: Franklin 8012

ELIZABETH KELSO PATTERSON
School of Singing

Studio: 257 W. 104th St., New York City
Telephone: Academy 2859

MME. CARL ALVES
TEACHER OF VOICE

OPERA—CONCERT—ORATORIO
Studio: 824 Carnegie Hall, New York

GALLI-CURCI
SOPRANO

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Personal Address—Congress Hotel, Chicago
Management—CHAS. L. WAGNER
D. F. McSweeney, Associate Mgr.
Steinway Piano 511 Fifth Ave., New York City

ARTHUR D. WOODRUFF
TEACHER OF SINGING

Studio: 810 Carnegie Hall, New York

EMERY

PIANIST—COACH
(Originator of the "Fifty Minute Musicales")
Philadelphia Studio: 1530 Walnut Street
New York—Saturdays

HAZEL CARPENTER
THE BRILLIANT YOUNG AMERICAN PIANIST

Sole Mgt., H. F. BECK, Brooklyn, N. Y.

Fred'k H. Cheeswright
Pianist and Coach
347 West 58th Street
New York City

Grace HOFFMAN
American
Coloratura Soprano
Concert Opera Recitals
Address 216 West 72nd St.
Tel. 642 Columbus

OUR LATEST CUSTOMER
New York **Public Library**
Union Hinge Binding Co.
120 West 42nd St., New York
Hinge and Ordinary Bookbinding, Scrapbooks, etc.

THIS TRADE MARK
IN THE
IRON PLATE
OF A PIANO
Guarantees at least that the maker uses the highest possible grade of plates that money can buy.
O. S. KELLY CO.
SPRINGFIELD, OHIO

ERNEST DAVIS BEGINS TOUR AFTER SINGING AT VERDI MUSICALES



Ernest Davis, American Tenor

Ernest Davis appeared for the third time this season at the Verdi Club musicale in the Waldorf-Astoria on Jan. 8, and is re-engaged for another hearing in February.

Mr. Davis left on the evening of Jan. 8 for a three weeks' tour of Ohio and the Middle West, under the management of Harry Culbertson. He has been engaged to sing in some of his most successful rôles with the Festival Opera Company on its spring tour.

SEATTLE HEARS "MESSIAH"

Fifth Annual Presentation—Much Carol Singing During Holidays

SEATTLE, WASH., Dec. 30.—Christmas music was heard more extensively in Seattle this year than ever before. With the coming of G. Bernard Chichester, musical organizer of the War Camp Community Service, community singing has been given a new impetus. The work began with the organizing of about thirty groups of singers from church choirs, choral societies and musical clubs, led by enthusiastic conductors. These groups of singers went through the residence districts on Christmas Eve singing carols and patriotic songs. Every church in the city gave special programs of Christmas music.

At Plymouth Congregational Church,

Dec. 29, for the fifth consecutive time "The Messiah" was given, under the direction of Judson W. Mather, choir-master and organist of the church, by a choir of seventy-five voices, a solo quartet and orchestra. The quartet was composed of Margaret Moss Hemion, soprano; Mrs. Philip F. Apfel, contralto; James H. Harvey, tenor; Wilfred H. Worth, bass. This was the first time Mr. Worth had been heard here, as he recently came to Seattle from Chicago, where he was a member of the Temple Quartet and the Hyde Park Baptist Church choir.

The National League for Women's Service gave a musicale at the Hotel Washington on Dec. 29, the proceeds for war relief work. Those appearing on the program were well-known local musicians: Gwendolyn Taylor Lewis, concert pianist; Dai Steele Ross, mezzo-soprano; Fred Namias, cellist, and Robert Lovel Wilson, baritone. The accompanists were Leone Langdon and Bertha Ellis DePew.

At a concert given for the benefit of the Fatherless Children of France, the program was given by the Elks' Band, with Theo Karle as soloist. The band

and soloist were well received; this was the first concert appearance of the band and demonstrated the fine work done by Albert P. Adams, the director.

A. M. G.

Toledo Oratorio Society Gives Admirable Performance of "Messiah"

TOLEDO, OHIO, Dec. 30.—The Toledo Oratorio Society gave its annual performance of Handel's "Messiah" in Trinity Episcopal Church before a capacity audience. Many had to be turned away. The efforts of Director Herbert Foster Sprague are winning their reward in a constantly improving chorus, whose work yesterday afternoon was excellent. The society was assisted by four local singers: Mrs. Frank I. Green, soprano; Mrs. Charlotte Leslie Hull, contralto; Clifford Shellabarger, tenor, and Fred Morris, bass. In their respective arias and recitatives they showed their schooling in the traditional rendering of the parts and once more demonstrated the wisdom of the Oratorio Society in using Toledo artists as soloists. Mrs. Mary Willing Meagley at the organ was an admirable support.

J. H. H.



Max Schulz

CINCINNATI, OHIO, Jan. 4.—Max Schulz, a well-known and valuable member of the Cincinnati Symphony Orchestra, died suddenly early on New Year's Day. Mr. Schulz, although comparatively still a young man, had a wide and highly useful experience in many of the greatest orchestral organizations in the world. He had attained his experience in Russia, Germany and other countries besides America. Among others he had played under the direction of Nikisch, Weingartner, Gericke and various other Europeans, as well as noted Americans. The local string department (Schulz was a violinist and violist) mourns the loss of one of its most valuable members.

L. G. S.

Mme. Anna Novaes

Mme. Anna Novaes, mother of Guimar Novaes, the Brazilian pianist, died on Jan. 2 at her home in Brazil, according to a cable received here on that date. Mme. Novaes was sixty-one years of age. She had accompanied her daughter to the United States and had spent two seasons with her in New York. On returning to Brazil this fall to visit her home there she was soon after taken ill with the complication of ailments that caused her death.

Frederick L. Davies

PITTSBURGH, PA., Jan. 4.—In the passing of Frederick L. Davies, the church world loses a most competent organist, the public schools a gifted leader and the community "sing" movement an endowed participant. In the Musicians' Club and throughout the musical fraternity he was known and liked not only for his musicianship, but for

his generous, whole-souled fellowship and fine feeling. Mr. Davies was organist at the Bellefield Presbyterian Church, supervisor of music at the Westinghouse High School and a director of public singing.

H. B. G.

Jacob Medvedieff

Jacob Medvedieff, formerly a tenor of the Petrograd Opera House and pioneer in introducing Jewish folk-songs into this country, died Jan. 2 at the Lincoln Hospital, New York, following an operation for appendicitis. He was forty years old. With his wife, Mme. Rozovskaia Medvedieff, formerly soprano of the Kiev Opera House and prima donna of the Czar's Court, who survives him, Mr. Medvedieff came to this country several years ago and made a tour of the United States. He was also a composer.

Daniel J. O'Sullivan

Daniel J. O'Sullivan, twenty-five years an actor under the stage name of Charles Sanford, died last week in St. Raymond's Hospital, New York. Mr. O'Sullivan was born in St. Louis forty-seven years ago. He was seen much in musical comedy and grand opera, his last appearance being in 1917 with the Creature Grand Opera Company.

Emile Joullin

SAN FRANCISCO, CAL., Dec. 30.—Emile Joullin, one of San Francisco's most prominent violinists, passed away on Dec. 24, another victim of influenza. He was a member of several local musical organizations and was especially well known through his connection with the Bohemian Club. Mrs. Joullin, who is a well-known pianist, has also been ill, but is convalescing.

E. M. B.

Mrs. Mildred Manville-Packard

DENVER, COL., Dec. 28.—Another Denver musician to succumb to pneumonia last week was Mrs. Mildred Manville-Packard, who prior to her marriage eighteen months ago was one of the leading church and concert sopranos of this city. For one season she also toured as leading soprano of a concert

company under Chicago management, filling engagements in more than 100 cities. She is survived by a husband and a four-months-old baby, besides her parents. Mrs. Packard's voice was one of rare beauty and her personal charm combined to make her a singer of wide popularity.

J. C. W.

Adelard J. Marcille

NEW BEDFORD, MASS., Dec. 30.—Adelard J. Marcille died at his home on Acushnet Avenue this week, aged twenty-nine years, of influenza-pneumonia. Mr. Marcille was greatly interested in music and put on many of the biggest events given here. He had planned an extensive musical program for this season.

A. G. H.

Everett Steele

DENVER, COL., Dec. 28.—Everett Steele, for many years one of the most prominent pianists in Denver, died last week from pneumonia, following influenza. Mr. Steele was a man of scholarly attainments and was prominent in educational circles here. For several seasons he was director of the piano department in the Wolcott School.

J. C. W.

Raymond H. Eck

CANTON, OHIO, Jan. 5.—Raymond H. Eck, a well-known musician of this city, was killed in action two days before the signing of the armistice. Mr. Eck, who was twenty-three years of age, was a tenor, one of the leading members of the Canton Operatic Company and of the choir of the First Christian Church.

R. L. M.

Mabel Elizabeth Shaw

Mabel Elizabeth Shaw, prominent in philanthropic and musical work, died in a sanatorium on Jan. 4. She was a graduate of Adelphi College, Brooklyn. During recent years she had been director of the Music School Settlement.

Edith Young Lowry

CANTON, OHIO, Jan. 5.—Edith Young Lowry, aged twenty-nine years, until recently one of Canton's foremost organists and who had played in all the leading churches, died lately of influenza at Cleveland, Ohio.

R. L. M.

Frank von Briesen

The former head of the Arion Society, Frank von Briesen, died suddenly in his office in New York City of acute indigestion. He was sixty-five years of age and had practiced law in New York for many years.

Lutherie Artistique

ALBERT F. MOGLIE

Violin and Bow Maker

Artistic Repairing, Violin Strings and Supplies

Endorsed by the Greatest Modern Violinists

1431 Broadway (40th St.), New York



JOHN ADAM

HUGO

COMPOSER-PIANIST

INSTRUCTION

Bridgeport, Conn.

Wednesdays at 125 East 37th St., New York

Telephone Murray Hill 991

JOHN DALEY

PIANIST—ACCOMPANIST

Specializing in Coaching

Studio, 581 W. 161st St., N. Y. Tel. Audubon 500

REUTER

PIANIST

H 624 S. Michigan Avenue, Chicago

Mgt.: Haensel & Jones, Aeolian Hall, New York



FLORENCE KENISTON

Soprano

SEASON 1918-19 NOW BOOKING

Personal address: 168 W. 75th St., New York

Frederick Gunster

TENOR

Exclusive Management:

HAENSEL & JONES

Aeolian Hall,

New York

JOHN

McCormack

EDWIN SCHNEIDER, Accompanist

Manager, Charles L. Wagner

D. F. McSweeney, Associate Manager

511 Fifth Avenue (Postal Life Building),

New York

Steinway Piano Used

ALBERTO BIMBONI

VOCAL STUDIOS

Italian and French Répertoire.

Preparation for OPERA and RECITALS

327 West 76th St. Schuyler 3430

Assistant and Sec'y: Miss Winfried Rohrer

CHEVALIER ASTOLFO

PESCIA

Teacher of Artistic Singing

111 WEST 72nd ST., NEW YORK LATE OF MILAN

Telephone, Columbus 4266

INSTITUTE OF MUSICAL ART

of the City of NEW YORK

FRANK DAMROSCH

DIRECTOR

120 Claremont Avenue

OLIVE NEVIN

SOPRANO

"She sings, apparently, for the sheer joy of it, and it is a joy to hear her."—*Milwaukee Sentinel*.

Address: Sewickley, Pennsylvania

ROBSARTE

Operatic Tenor Tone-Specialist

Teacher of many distinguished Artists here and abroad

Hotel Woodward—Broadway at 55th Street

Telephone Circle 2000



CONSTANCE

BALFOUR

AMERICAN SOPRANO

Management: DANIEL MAYER

Aeolian Hall New York

CHALIF'S

MAGNIFICENT AUDITORIUM

163-5 West 57th St. (Opposite Carnegie Hall)

—Specially adapted for Concerts, Musicales, Recitals, Lectures, Etc.

For terms and full particulars apply to L. H. Chalif

A DEVOTEE OF ATMOSPHERE IS SASHA VOTICHENKO

Exponent of the Tympanon Is Also a Collector—Chimes and a Piece of Blue Cloth in a Twilit Alcove Serve to Transport Him to Russia—Uses Melodies of Folk-Songs, but Modern Harmonization—The Tympanon's Storied Past

IF you have ever gone to a concert, you know who Sasha Votichenko is, the "sole exponent of the tympanon," he who stares out of the depths of sepia eyes in the Carnegie Hall program, and out of eyes no less deep for being black, in the Æolian program. His is one of the advertisements which you never fail to come across as you flip the pages between numbers.

And perhaps, in course of time, if you attend as many concerts as a musical journalist has to, these eyes that stare from the program may seem not only deep, but a little fanatical. Well, that is all right; Mr. Votichenko, being Russian, is entitled to some fanaticism.

That it is a fanaticism three-quarters mysticism, one-quarter collector's mania, is evident after a visit to his studio. Do fanaticism and mania sound like hard words? It might be argued that they are hard only insofar as they indicate a certain aloofness from the common interests of the day; and if the pleader of his cause succeeded in fastening this interpretation on them, Mr. Votichenko would be the very person to desire their frequent application to himself.

Under the guidance of a trusty friend of the musician, I had scarcely cast dazzled eyes on the wonders of the studio when Mr. Votichenko himself, arriving opportunely, showed me how to negotiate the narrow passage at the side of the grand piano and into an alcove, mysteriously dark, where somehow I found behind me a cushioned settee and before me, dimly and mysteriously lighted, a small Russian shrine. Bells rang out a crystal peal; the air seemed to become frosty; one found oneself looking into the deep blue of a Russian sky. Mr. Votichenko explained that the bells were but chords struck on an instrument resembling a celesta, but with crystal instead of the usual wooden bars, and that the blue sky was but a framed piece of cloth.

"This is where I find inspiration when I wish to think again in the terms of my native land, as every creative artist should. Melody, you see, the modern composer cannot create. The invention of melodies requires heroism, a heroic organization of society. To-day we don't have that. The single man does not count. It is only the great masses that make the drama of modern life; it is the emotion of the mass, of the many, that is given artistic expression. Therefore is the development of harmony the great feature of our music to-day. And therefore, because we should not have music without melody, although I use the harmonies of to-day, I nevertheless go back to the simple life of the Russian peasant for melody.

"Twelve years I lived among the poor folk of Siberia in order that I might know their music. Here, when I play this instrument that sounds like church bells, look into this blue that so resembles the sky of Russia, and have at hand this little Russian shrine—here I not only remember Russia; I am in it."

We pass out of the alcove and into the larger room of the studio. Mr. Votichenko sets a twinkling tiny light after tiny light in the cabinets, full of historic or even of merely lovely things, which crowd the corners. Here are souvenirs



Sasha Votichenko and his tympanon. The right-hand picture shows him in his studio, "mysteriously lighted," and everywhere suggestive of the collector

of the living great as well as of the great dead. Autographed portraits of royalties are as thick on the walls as pictures of magazine-cover girls in a college boy's room. And there is a great gilded album full of invaluable pictures and letters. One of these pictures is peculiarly associated with Mr. Votichenko. This is a portrait of one Pantaleon Hebenstreit, musician at the court of Louis XIV. He is shown playing that very tympanon which now rests on a large pedestal, draped in purple velvet, in one corner of his great-great-grandson's studio. From oldest son to oldest son the instrument has descended through the generations. "It is so much greater than those bar-

barous pianos, my tympanon!" Mr. Votichenko exclaims. "If I want to, I can play it so that it sounds like a piano; I have little felt-covered hammers with which to strike the strings. But when one plays an instrument which can be made to produce tones like those of the lute, why should one make it sound like a piano?"

"Then, too, it has rich tones like an organ. Listen while I pluck these great strings. And listen while I play a little gavotte of the time of Marie Antoinette." Mr. Votichenko turns his gaze toward a little caseful of relics hanging near. There is a lock of Marie Antoinette's hair, a necklace she once wore, and a

stone on which, in streaks of every tone of red, some of the blood of the unfortunate queen is said to be congealed.

Royalty dogs Mr. Votichenko's steps! Before coming here in 1916, he had played for all or nearly all the kings and queens who are received in good society. But Mr. Votichenko is a democrat at heart, and so, toward the end of February, the untitled music-lovers of America will have a chance to hear him; for he is going to come down out of his studio fastness then, as he has done from time to time in the past, for a temporary invasion of the larger field of the recital-hall.

DOROTHY J. TEALL.

RACHMANINOFF IS "BOHEMIANS' GUEST

Russian Composer Honored by New York's Largest Club of Musicians

Sergei Rachmaninoff was the guest of honor at a reception and dinner given by The Bohemians at the Biltmore on Sunday evening, Jan. 5. In acknowledging the glowing tributes of Rubin Goldmark, toastmaster, Mr. Rachmaninoff spoke most eloquently at the piano, where he and Mrs. Rachmaninoff played a duet of his own composition. Mr. Goldmark characterized the guest of honor as the greatest of modern Russian composers and declared that he did not know whether his genius was best known to us through his creative art or through his consummate ability as a pianist.

An ambitious program had been arranged for the Rachmaninoff evening. Emma Roberts, the contralto, opened the musical program by singing three songs in Russian, revealing a beauty of voice and an interpretative ability that won immediate recognition in an audience that could hardly be duplicated for its high standard of discrimination. She was enthusiastically applauded. Kurt Schindler played her accompaniments with characteristic taste.

Another number of the program which won approval consisted of three dances staged by Adolf Bolm, and effectively

presented by Tulle Lindahl, Caird Walker Leslie, Katherine De Dalanga, Margite Tarazona, Alexander Umansky, Bertha Uhr, Berta Selskaja and Cecile D'Andrea.

There followed a one-act play by Arthur Hopkins, entitled "Moonshine," and the operetta, "Serva Padrona," by Pergolesi, which will be remembered as one of the delightful offerings familiarized by the Society of American Singers. In this latter presentation were Percy Hemus, Florence Easton and Louis Burgstaller, with Sam Franko conducting a string orchestra. The performance was brilliant and made one wish that it might be restored to the

Many Changes in Personnel of Cincinnati Symphony Orchestra

The changes which have been made in the personnel of the Cincinnati Symphony Orchestra have added to its strength and improved its ensemble. The number of musicians has been raised to ninety men, positions have been shifted and in several instances the more important stands have been filled by artists of international reputation. One of the most conspicuous of these is Karl Kirksmith, who assumes the post of first cellist. He is an American, who has studied and concertized extensively abroad. Since returning to this

répertoire of the Hinshaw opera forces.

Among the prominent musicians who were present to honor Mr. Rachmaninoff were Mme. Sembrich, Josef Hofmann, Harold Bauer, Sergei Prokofieff, Fritz Kreisler, Jascha Heifetz, Franz Kneisel, Sigmund Herzog, Sam Franko, Ernest Hutcheson, Louis Koennenich, Frank Damrosch, Walter Damrosch, Arnold Volpe, Kurt Schindler, Max Liebling, Carl Deis, Alma Gluck, Germaine Schnitzer, Walter Bogert, Hugo Gruenwald, Arthur Whiting, Koscak Yamada, the four members of the Berkshire Quartet, Sigismund Stojowski, Josef Stransky, Oscar G. Sonneck and Elliott Schenck.

country he has been identified with the Chicago Symphony, with the New York Symphony and the New York Philharmonic. Another important addition to the Orchestra is Gabriel Ysaye, the son of the famous violinist and the orchestra's conductor, who has become assistant concertmaster.

Mother's Sudden Death Postpones Recital of Guiomar Novaes

The piano recital of Guiomar Novaes which was to have taken place on Jan. 4 has been postponed to the afternoon of Feb. 19, owing to the sudden death of the pianist's mother.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.
Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Warerooms 4 East 43rd St., New York
Send for Illustrated Art Catalogue

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exact Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.

BUSH & LANE

Pianos and Player Pianos
Artistic in tone and design
Bush & Lane Piano Co.
Holland, Mich.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.